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WICKINS' SCHOLASTIC SERIES.

Wickins' Rapid Method for the Voice

(Based on the old Italian School of Singing, with graduated Exercises for Breath Control, Production of the Voice, Blending of the Registers, and Development of the Voice.)

By

ARTHUR W. MARCHANT.

(Mus. D., Oxon.)

This Work contains all the Scales, Arpeggios and other tests as required at the Local and metropolitan Examinations.

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Introductory Remarks.

Notwithstanding the many excellent works already published on the art of singing, the Author has ventured to add yet another to the list. The aim has not been to produce anything absolutely new, but rather to present in a systematic and progressive manner certain technical exercises, which have suggested themselves to the Author during his experience of more than twenty-five years as a teacher of the art of singing. The first and second Lessons are for the development of the medium register, the 3rd and 4th to the chest and medium, and the remaining lessons to the chest, medium and head registers. In this way it is claimed that it is impossible to strain or force the voice, and the compass will gradually extend upwards and downwards, resulting in a natural and healthy development of its individual and characteristic qualities.

Before anything can be settled with regard to the kind of exercises necessary to develop and strengthen the voice, the very first and most important thing for a singing-master to ascertain is the class of voice he is about to train. Most of the singing teachers worthy of the name have done all in their power to dispel the erroneous but very common idea that a voice should be classified according to its compass.

This, however, cannot always be done at first, but if proper exercises are given for the medium notes of the voice, the quality itself will very soon show whether the voice is likely to develop into a soprano, mezzo-soprano, contralto, tenor, baritone, or bass, as the case may be.

However, should the publication of this Method be the means of inducing any singer to take a more earnest view in the study of the delightful art of singing, the time that has been given up in the preparation of this work will not have been spent in vain. — Let the student's motto be, — "Prove all things; hold fast that which is good."

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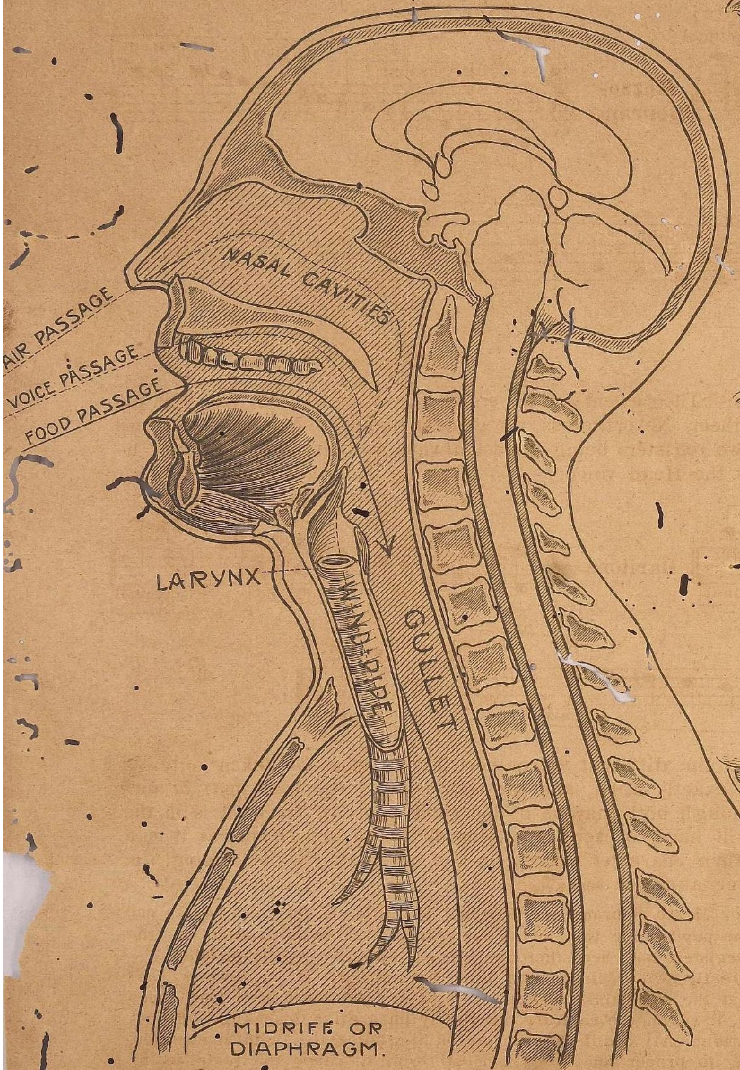
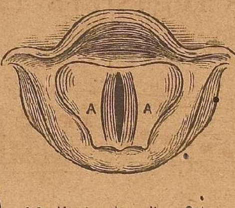
Section of the Human Body.



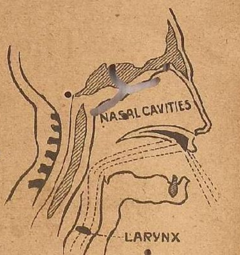
Chest-Register.

Fig. 1.



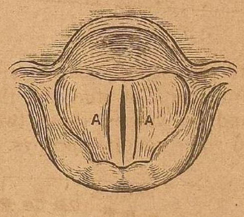
A.A. Vocal cords or ligaments.

Fig. 2.



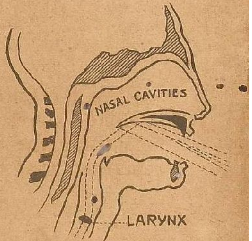
Medium-Register.

Fig. 3.



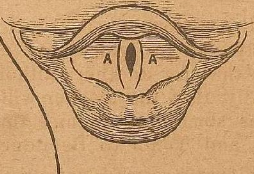
A.A. Vocal cords or ligaments.

Fig. 4.



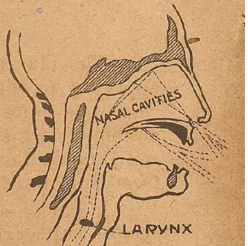
Head-Register.

Fig. 5.



A.A. Vocal cords or ligaments.

Fig. 6.



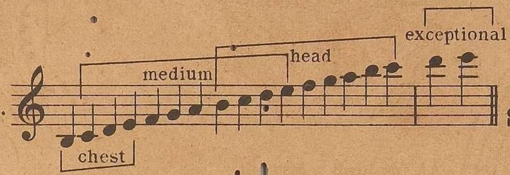
The Mechanism and Resonance relating to the Registers of the Voice.

The pitch of the sound depends upon the particular mechanism employed, and the quality of tone mainly upon the particular cavity employed as a resonance chamber. The registers are generally divided into three series of sounds, viz: Chest, Medium, and Head. In the Chest register the vocal cords vibrate in their entire length and breadth (see Fig. 1). The sensation of vibration is felt in the lowest part of the chest for the first three or four notes and in the upper part of the chest for the remaining notes belonging to this register (see Fig. 2). In the Medium register the sounds are produced mainly by the thin edges of the vocal cords (see Fig. 3). The vibration is felt more in the roof of the mouth (see Fig. 4). In the Head register the sounds are produced with a partial closing of the vocal cords, so that they vibrate in only a small portion of their length (see Fig. 5). The sensation is now felt principally in the cavity behind the nostrils, and one has the feeling as if the sounds came from the forehead (see Fig. 6).

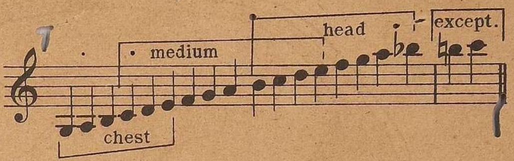
By directing one's attention to these different sensations, the proper quality of tone is thereby more easily recognised and will prove of great assistance to the student.

The various registers for Male and Female Voices.

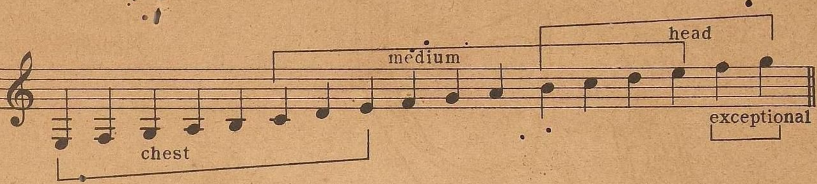
Soprano.



Mezzo-Soprano.

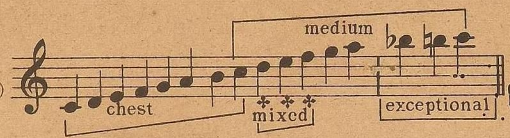


Contralto.

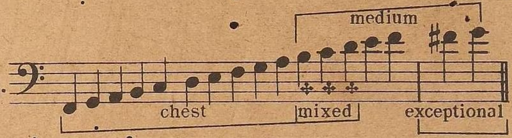


With regard to Contralto voices, Lablache says:-"Their extent and powers of voice vary so much that it is impossible to prescribe a general course of study for them. Nevertheless, the greater number require the exercises for uniting the chest and medium voices, these two registers being almost always well defined." It may be remarked that the Contralto voice rarely employs the Head voice.

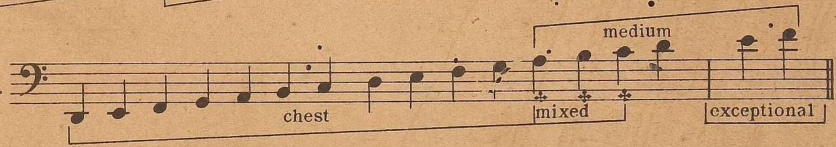
Tenor (8ve lower.)



Baritone.



Bass.



The classification of the various registers of the different voices here given, must be taken only as applying to voices generally. No two voices are exactly alike, and the treatment of one voice may of necessity be quite different to that for another, although both may be of the same class of voice. It is in the matter of registers especially, that the teacher will have to exercise all his skill and experience, as it is a well-known fact, that voices sometimes change their character entirely in the early stages of training, i.e; from Soprano to Contralto, and Tenor to Baritone and **vice-versa.**

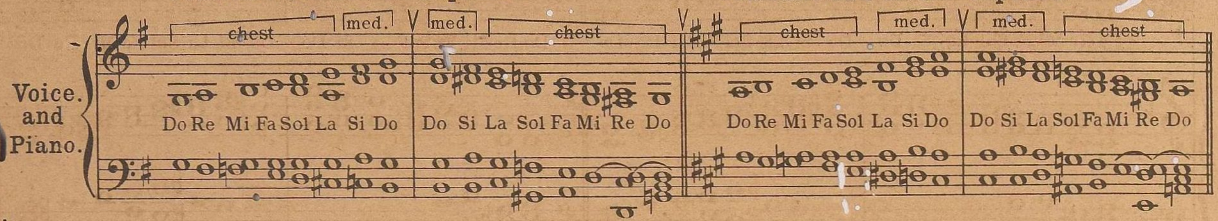
It will be observed that in female voices (Contralto, Mezzo-Soprano and Soprano) the different registers overlap one another. Although it would be unwise to insist upon the pupil doing this in the early stages of the cultivation of the voice, it is, nevertheless, necessary after the different registers have been thoroughly mastered and carefully blended.

This is an accomplishment rarely made use of, greatly to the detriment of beautiful singing. It is, however, important to remember that while it is very effective and at the same time perfectly safe to bring down three or four tones of the Head or Medium register beyond the usual limit, it is, on the contrary, absolutely **imperative** to change the register in an ascending passage at the point of transition. All qualified Teachers of Singing agree, without exception, that to force a tone belonging to a low register above its proper compass will most certainly cause the scale to be most unequal, not to speak of the permanent injury to the vocal organs.

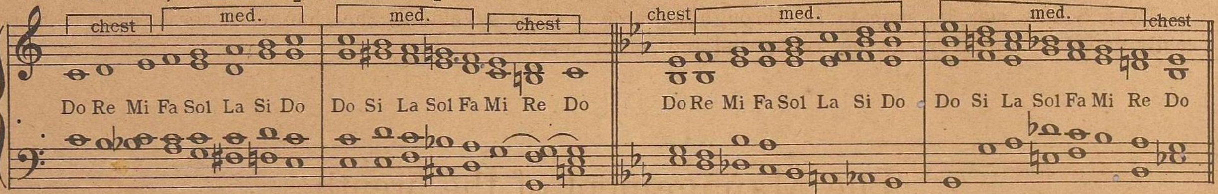
Male voices are generally divided into two registers, Chest and Medium, (the latter sometimes called by the Italians falsetto). Lablache, Randegger and others speak of another register which they call the "mixed voice" (**voce mista**) and which is sometimes found necessary in bridging over the break between the Chest and the Medium registers. The **"voce mista"** it is said, combines the vibrating mechanism of the Chest and Medium registers, resulting in a full and sonorous quality of tone which is highly effective. The notes marked with an asterisk are those frequently produced in this way for Tenor, sometimes for Baritone, and very rarely for Bass voices, but it is quite impossible to determine the compass of this quality of voice, and it can only be used by singers within the limits in which they naturally possess it, and can only be explained by oral example. Many voices, however, are met with-especially Tenors-where the last two or three of the highest chest notes are found to be naturally so light, and the medium so full, that there is no need whatever to use the "mixed voice" at all. This must be left to the discretion of the teacher, and each voice must be treated according to its own individuality. The Head Register should never be used at all for male voices, as it is very feeble and effeminate in character, and quite useless when used in conjunction with the other registers.

Scales for testing the registers in Female Voices.

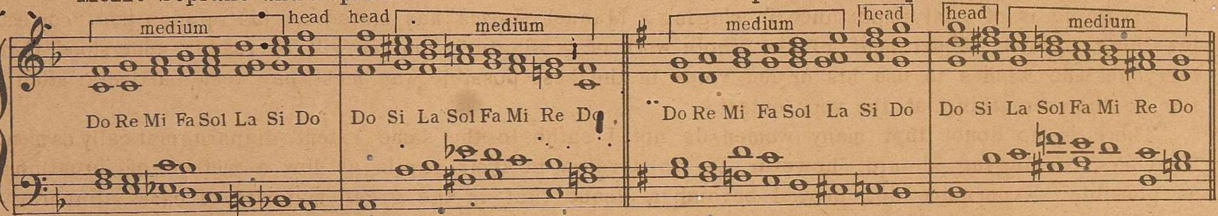
Contralto and Mezzo Soprano. **Contralto and Mezzo-Soprano.**



Contralto, Mezzo-Soprano and Soprano. **Contralto, Mezzo-Soprano and Soprano.**



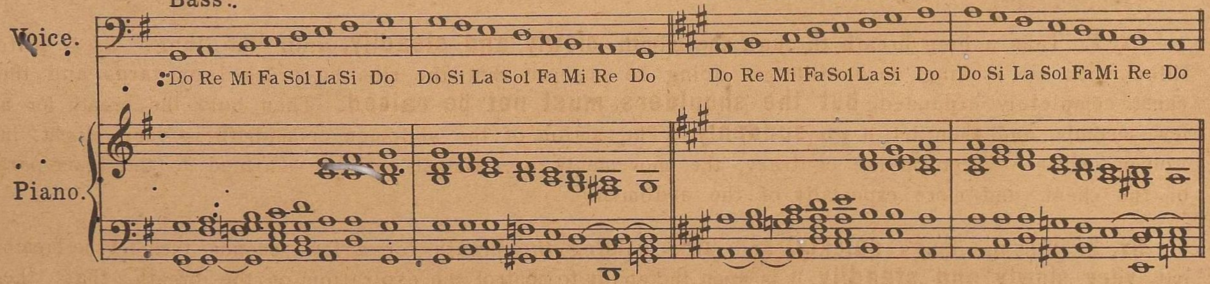
Mezzo-Soprano and Soprano. **Mezzo-Soprano and Soprano.**



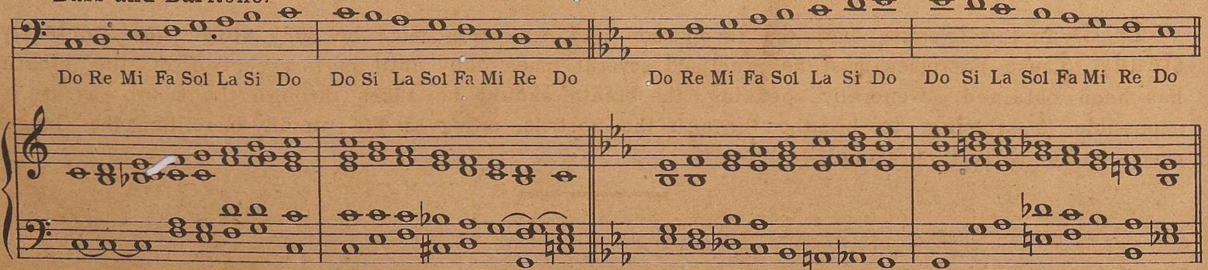
These Scales may be sung to **La** throughout, or any other syllable if the change of register can be more easily detected, and they may be transposed into other keys.

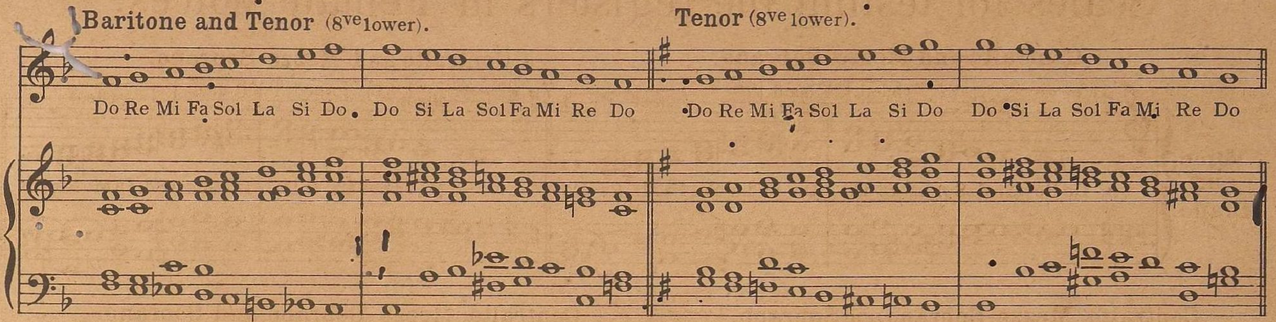
Scales for testing the registers in Male Voices.

Bass.. **Bass and Baritone.**



Bass and Baritone. **Baritone and Tenor.**





These Scales may be sung to **La** throughout, or any other syllable if the change of register can be more easily detected, and they may be transposed into other keys.

The Management of the breath.

Breathing is of vital importance in singing. Manuel Garcia has stated as his opinion that "correct breathing formed 75 per cent. of the whole work of a singer," and it will be readily understood that everyone who wishes to use his or her voice in the best possible way must pay very particular attention to their breathing at the very outset.

There is no doubt that many women do not breathe to the same extent diaphragmatically as men. Teachers of singing should, however, try to develop in their pupils as low a method of breathing as possible. Experience has proved beyond a doubt that in the great majority of cases diaphragmatic and costal (or rib) breathing is the most natural, and the best for all vocal requirements.

Breathing Exercises.

Ex. 1. Take a long breath through the mouth, **slowly and steadily,** until the lungs are quite filled with air, taking care while so doing to observe that the ribs be pressed outwards and the chest completely expanded, **but the shoulders must not be raised.** Then hold the breath for a few seconds and then let it go **suddenly.** (The action of the abdomen or midriff is very slight in women, while in men, on the contrary, the movements are almost entirely confined to the lower part of the chest, and more especially of the abdomen.)

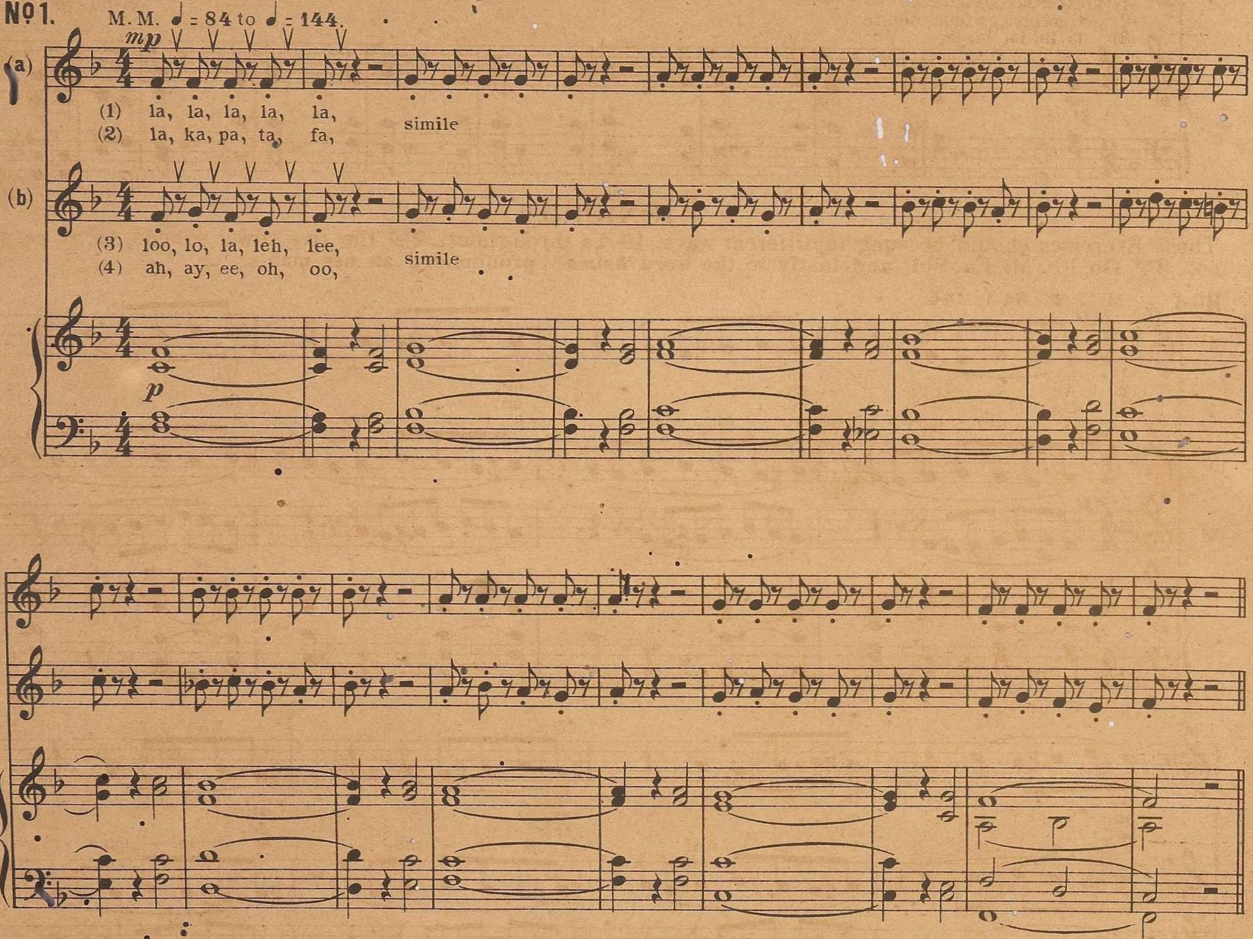
Ex. 2. Fill the lungs **quickly,** and after holding the breath for a few seconds, then let the breath out **very slowly and steadily.** It is upon the ability to control the expiration of the breath that the sustaining power of the voice mainly depends.

Ex. 3. In this Exercise, both the inspiration and expiration must be **very slow and perfectly steady.** These Exercises must be practised several times daily until perfect control of the breath has been obtained. Generally speaking, the breath should be taken through the mouth, as it is impossible in singing to breathe through the nostrils, owing to the rapidity in refilling the lungs necessary for correct phrasing.

Lesson I. Attack.

(A short breath must be taken between every note.)

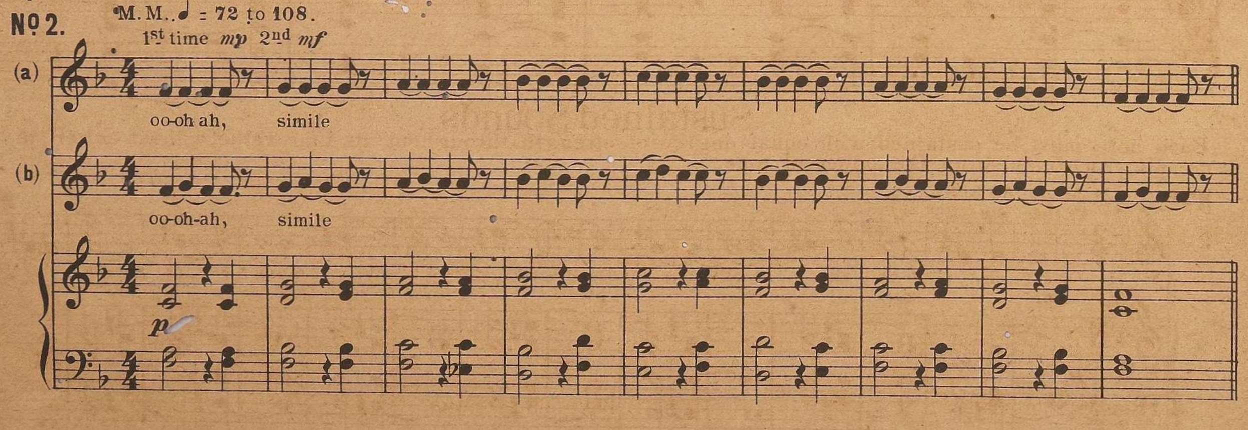
No 1.



Resonance.

(Keep the tone well forward in the mouth.)

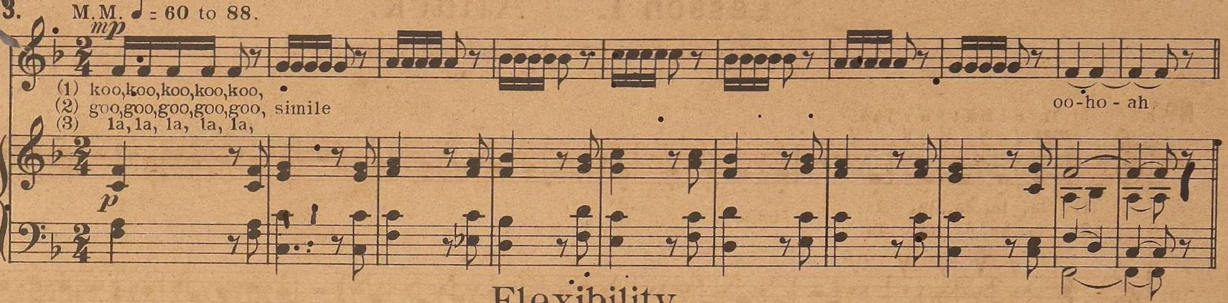
No 2.



Preliminary Exercises for Flexibility.

(To obtain a complete freedom of the throat and tongue.)

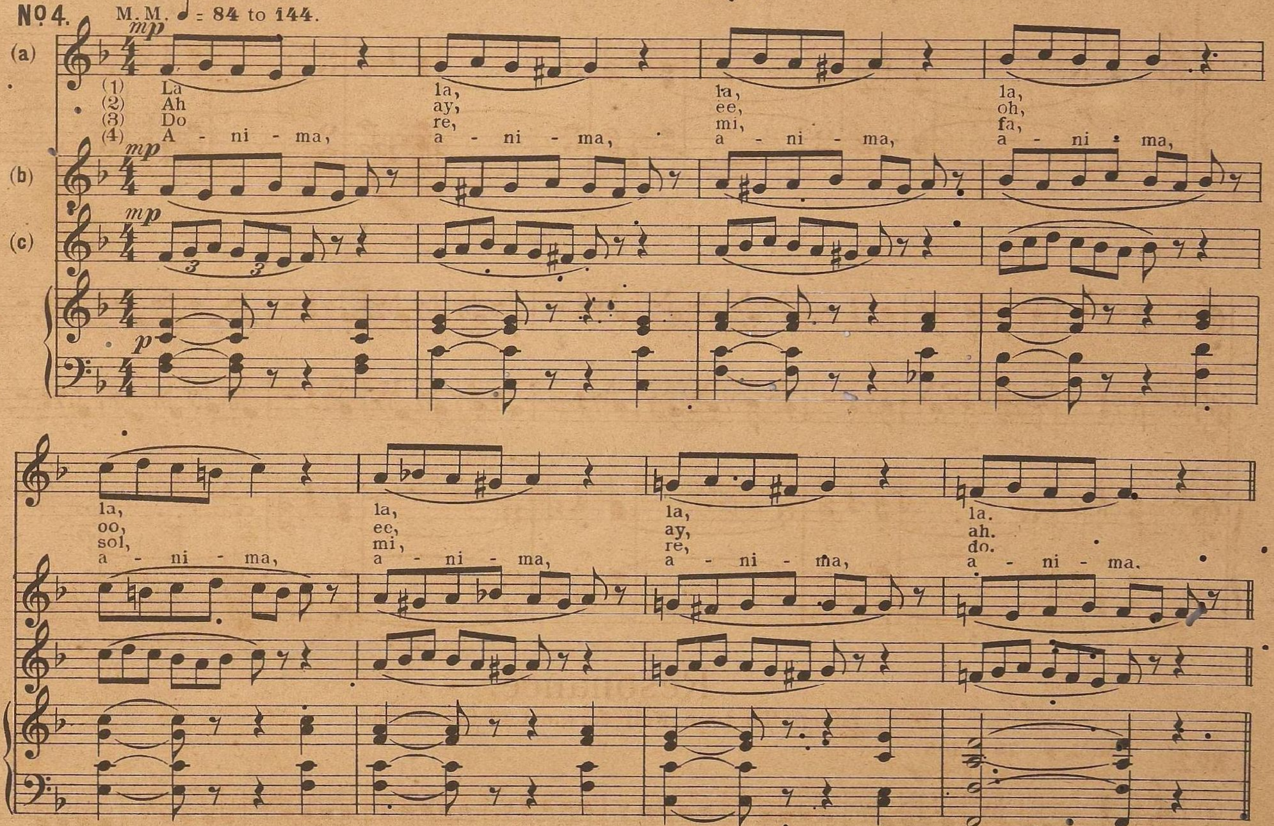
No 3.



Flexibility.

These Exercises should be sung in different ways. 1st La throughout_ 2nd the five vowel sounds, Ah, ay, ee, oh, oo,_ 3rd Do, Re, Mi, Fa, Sol, and lastly to the word "Anima" pronounced ah-nee-mah.

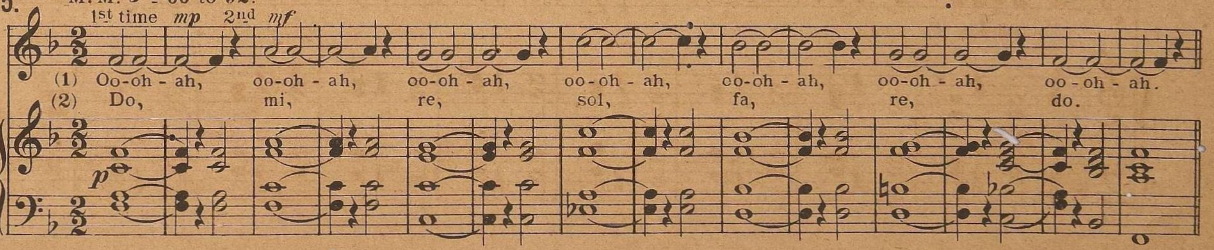
No 4.



Sustained Sounds.

Each note must be sustained with equal degree of strength throughout its time value, without either in-creasing or diminishing the power of tone.

No 5.



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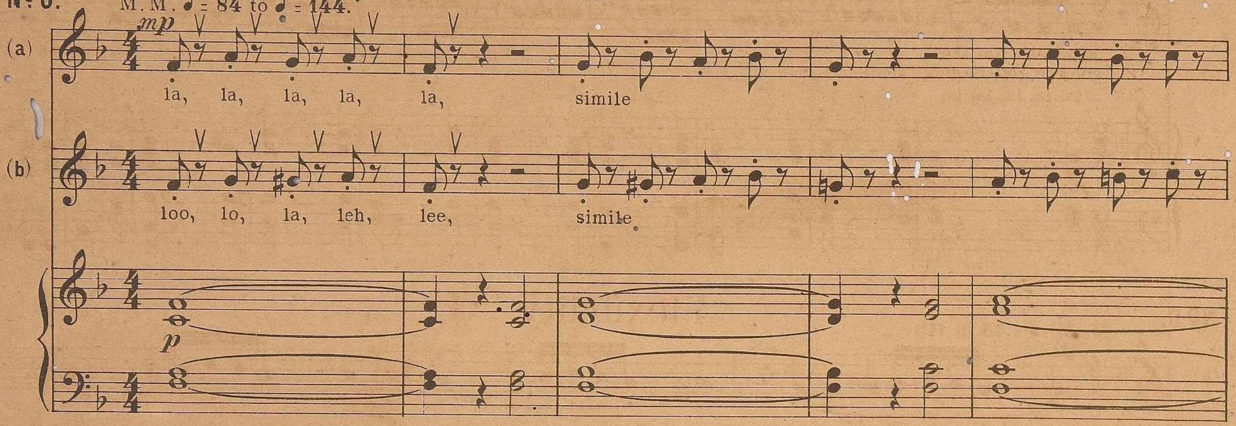
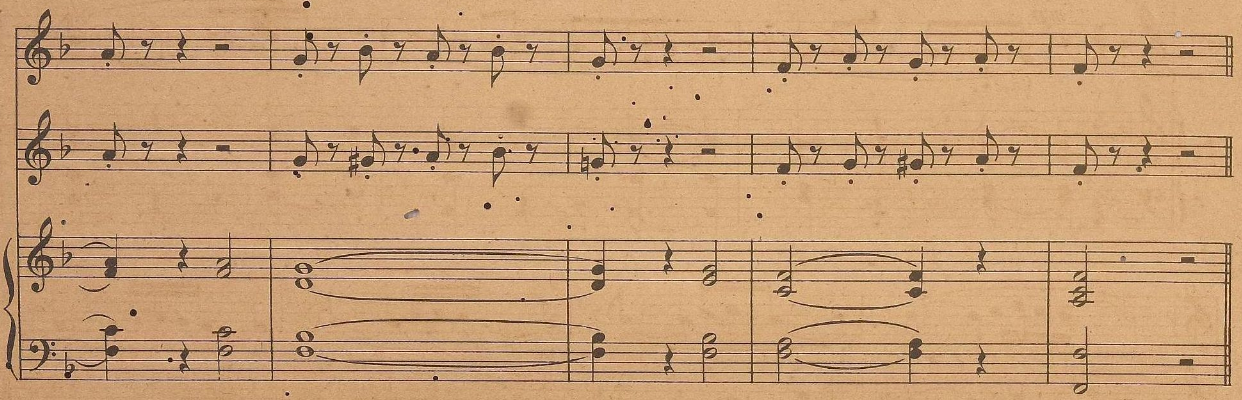
Lesson II. Attack.

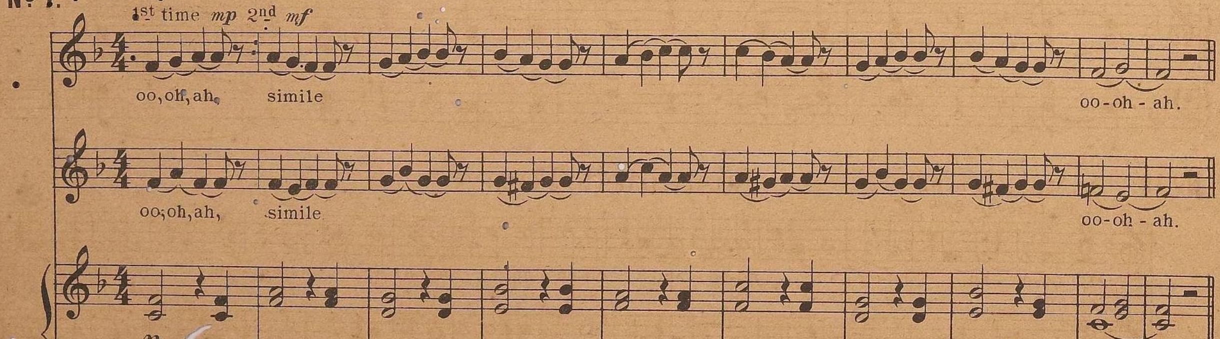
Nº 6. M. M. ♩ = 84 to ♩ = 144.





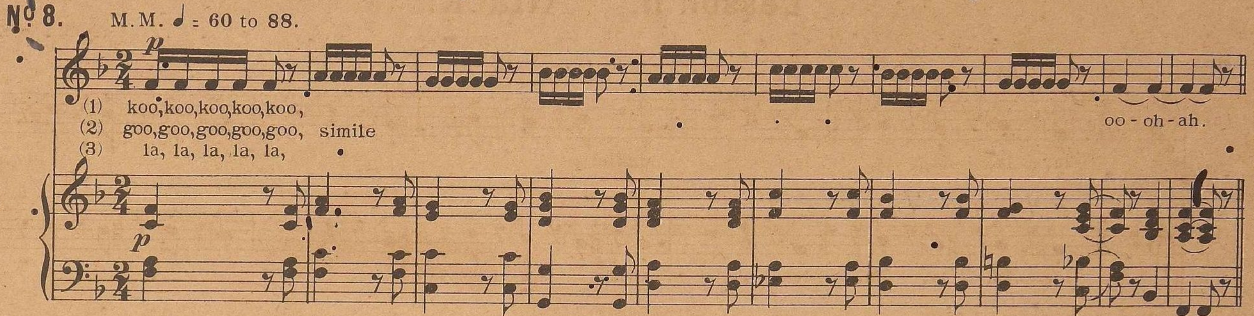
Resonance.

Nº 7. M. M. ♩ = 72 to 108.



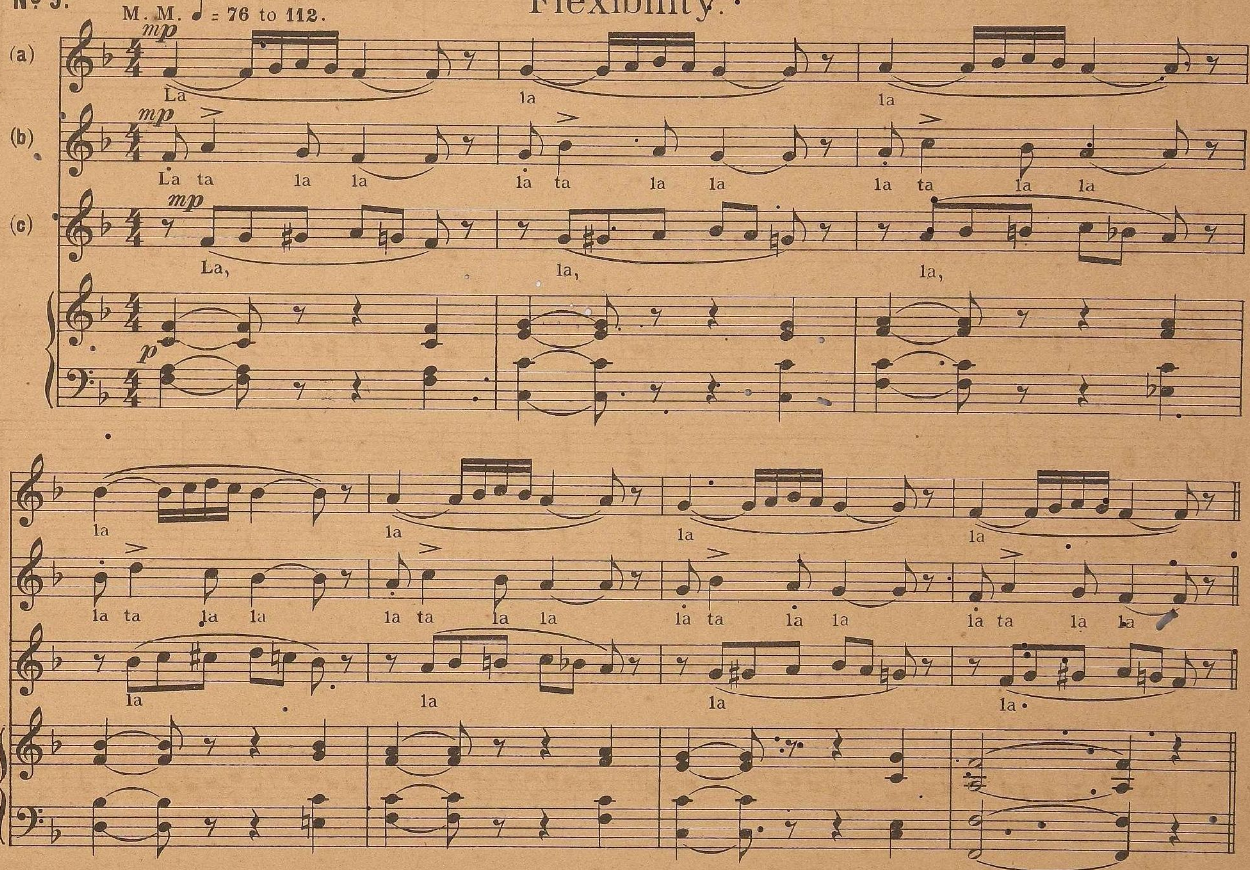
Preliminary Exercises for Flexibility.

Nº 8.



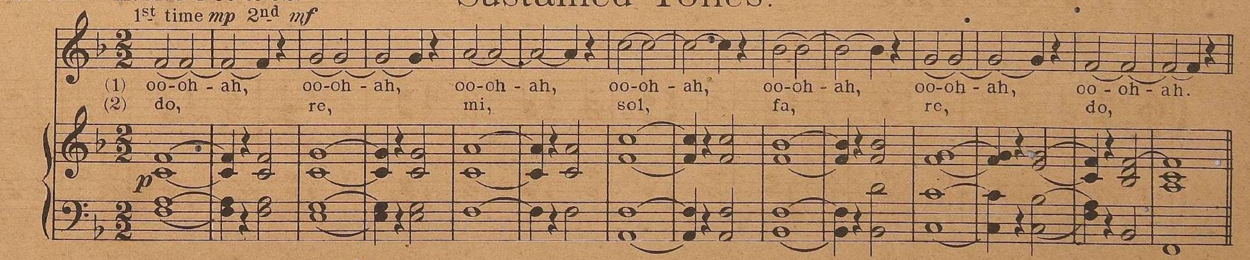
Nº 9.

Flexibility.



Nº 10.

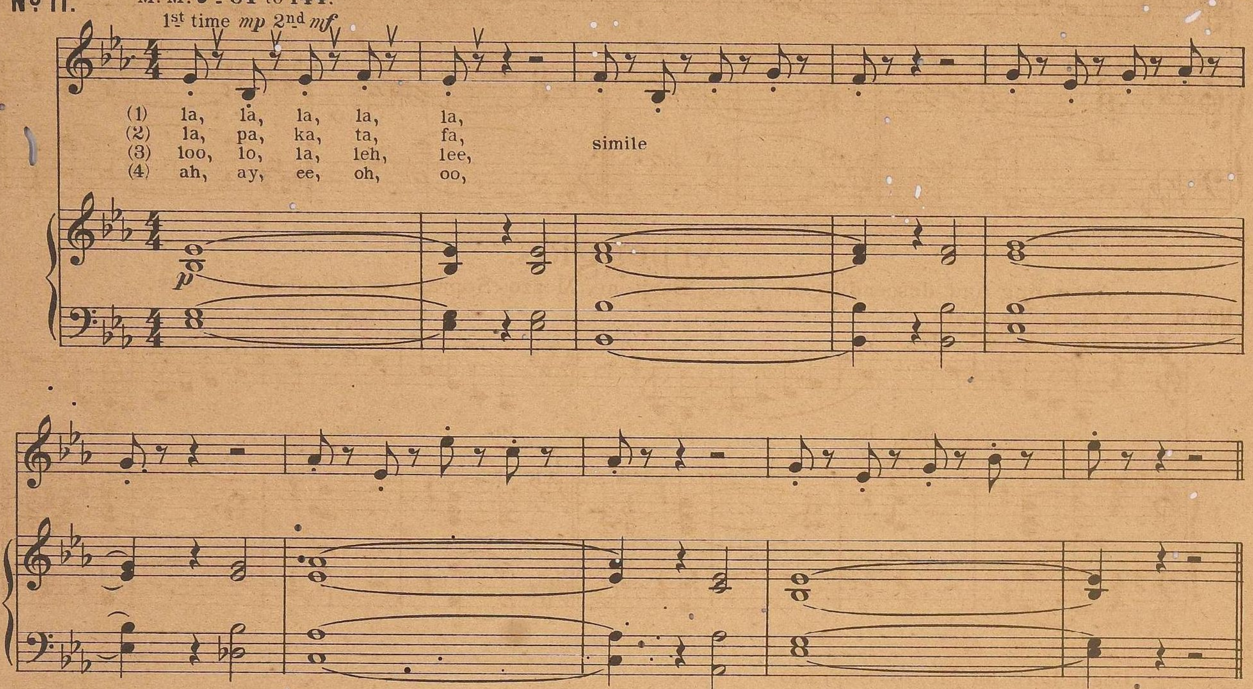
Sustained Tones.



Lesson III. Attack.

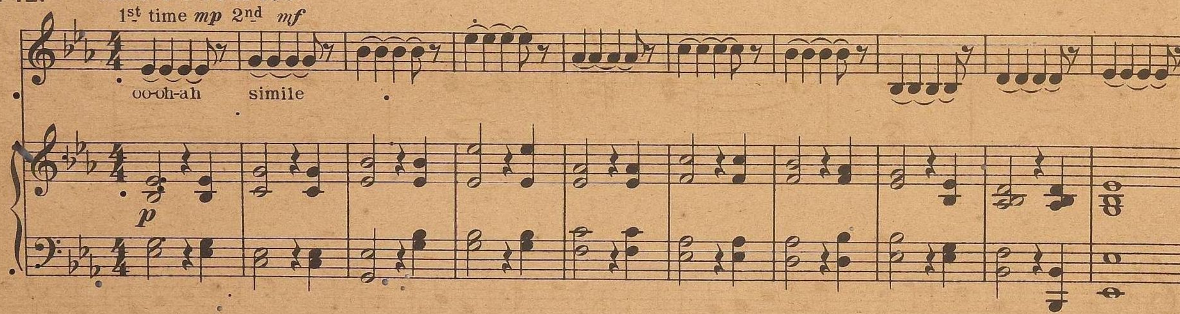
(A short breath to be taken between every note.)

Nº 11. M. M. ♩= 84 to 144.



Resonance.

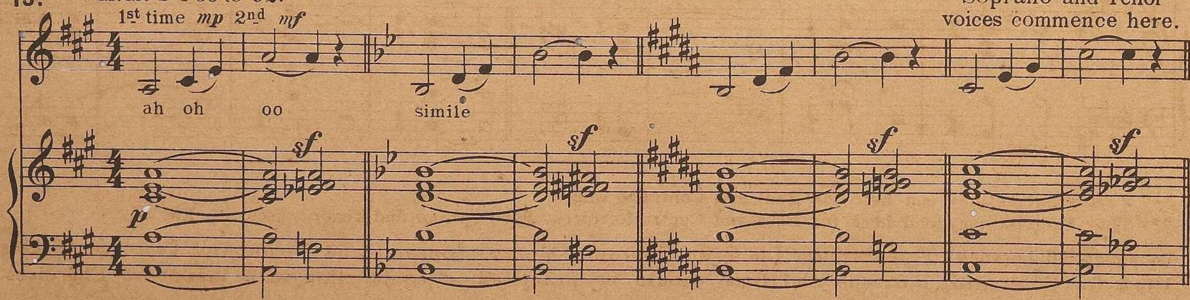
Nº 12. M. M. 𝅗𝅥 = 72 to 108.

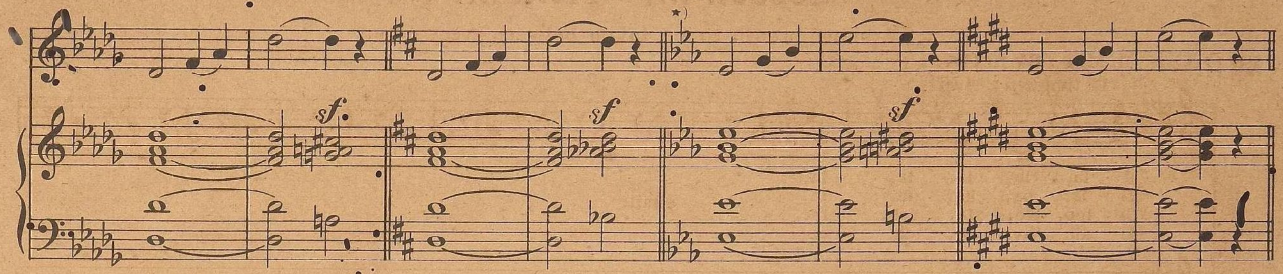


Arpeggios.

Nº 13. M. M. 𝅗𝅥 = 66 to 92.

Soprano and Tenor voices commence here.

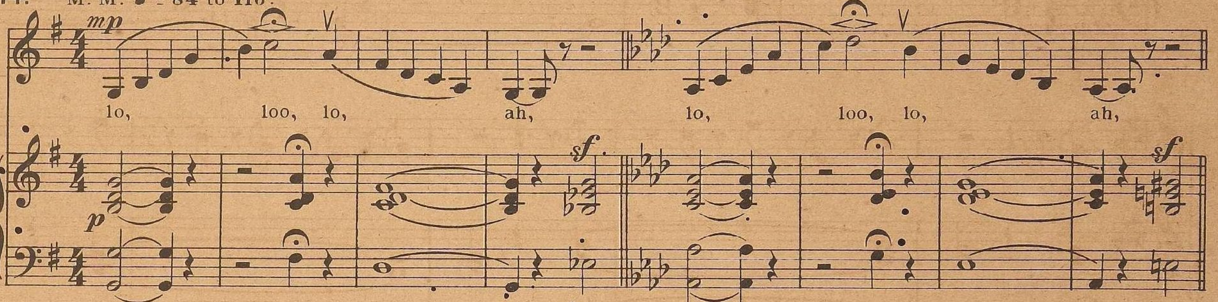




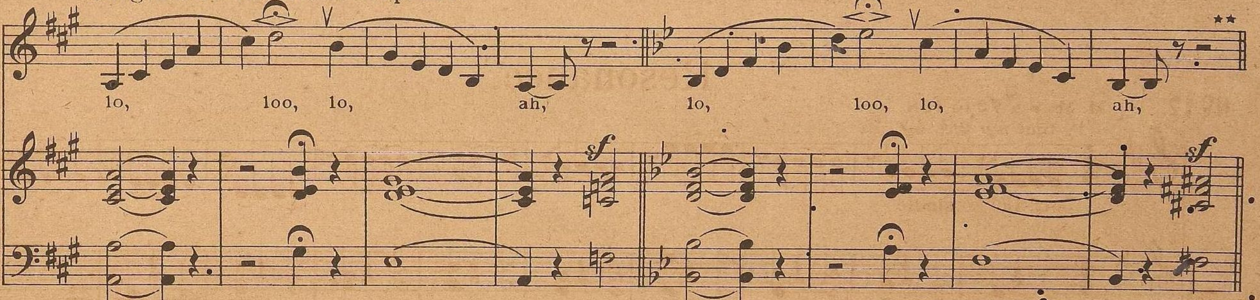
Arpeggios.

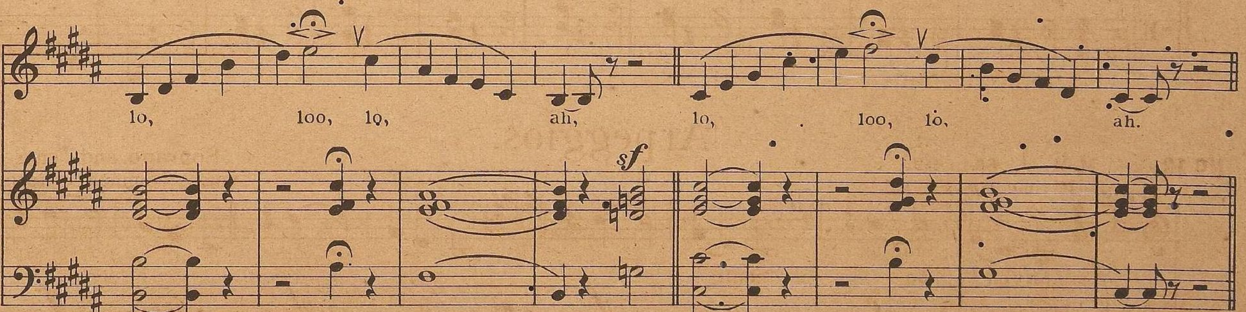
Ascending and descending for Bass, Baritone, Mezzo-Soprano and Contralto voices.

Nº 14. M. M. ♩ = 84 to 116.



Begin here for Mezzo-Soprano.





*) This Exercise may end here for Bass and Contralto voices.

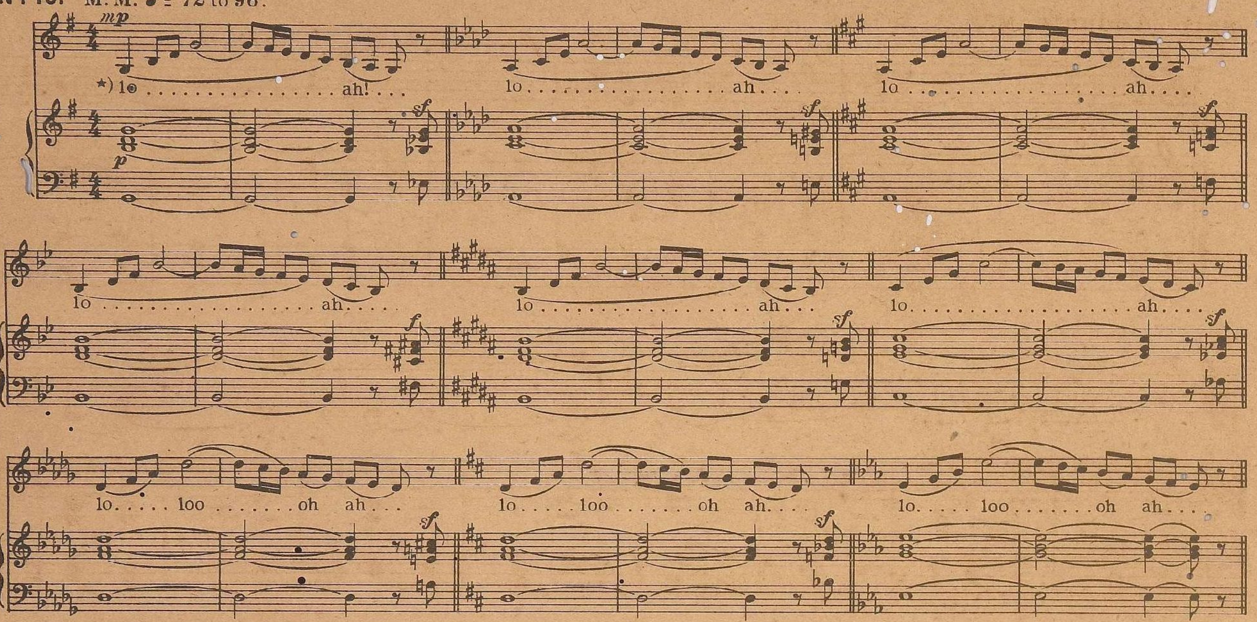
**) This Exercise may end here for Bass and Contralto voices. For Soprano and Tenor voices see Ex. 24.

Concone's 50 Lessons (Wickins' Edition) **1 to 5** for Soprano, Mezzo-Soprano and Tenor and **Concone's 40 Lessons 1 to 4** for Contralto, Baritone and Bass should be practised in conjunction with the above Exercises.

Lesson IV. Arpeggios and Scales.

For Bass, Baritone and Contralto voices.

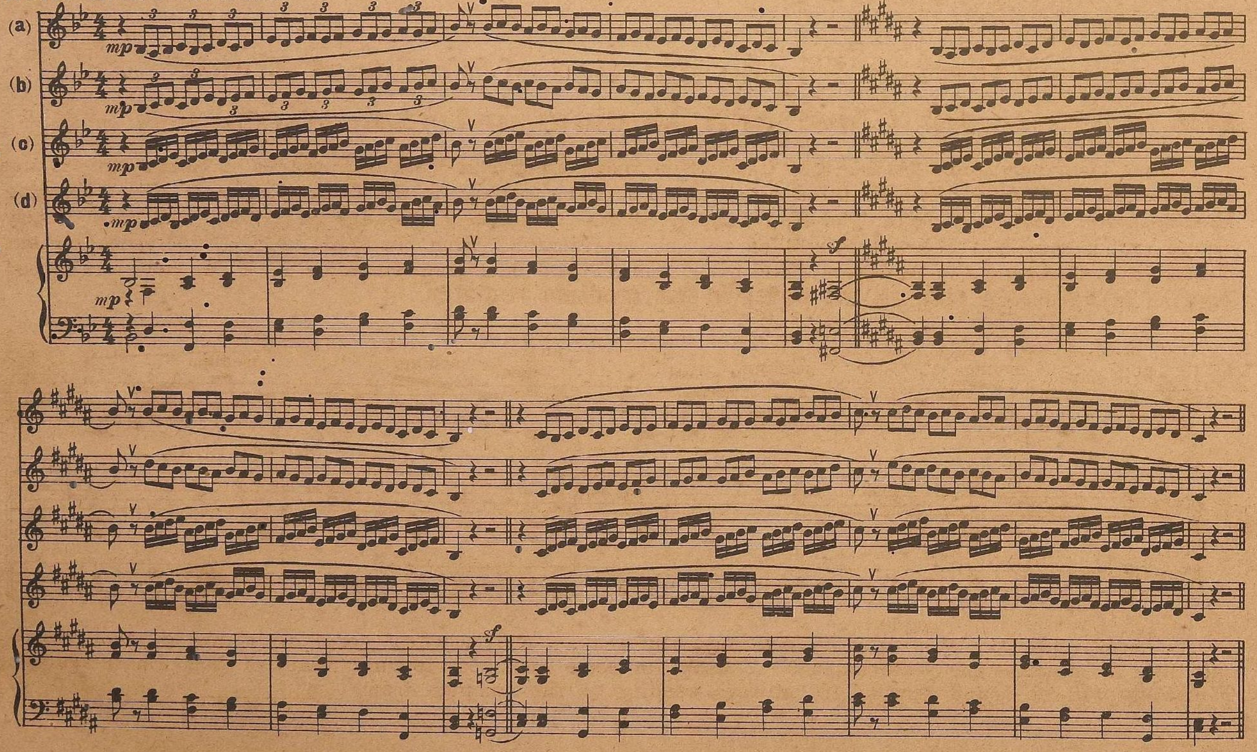
No 15. M. M. ♩ = 72 to 96.



Flexibility.

These Exercises may be sung to La, lo, or loo, throughout, or the five vowel sounds, at the discretion of the Teacher.

No 16. M. M. ♩ = 80 to 108.



*) When the highest notes have been properly placed to the closed sound, then the Exercises may be sung to "ah" throughout.
For Soprano, Mezzo-Soprano and Tenor voices see Ex. 25.

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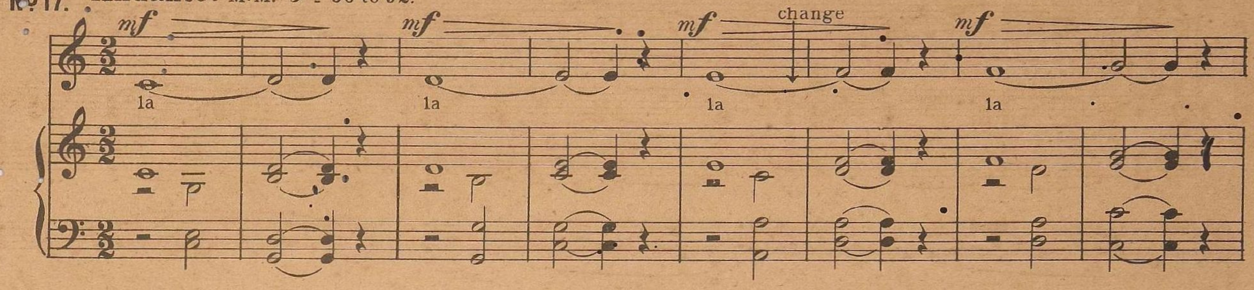
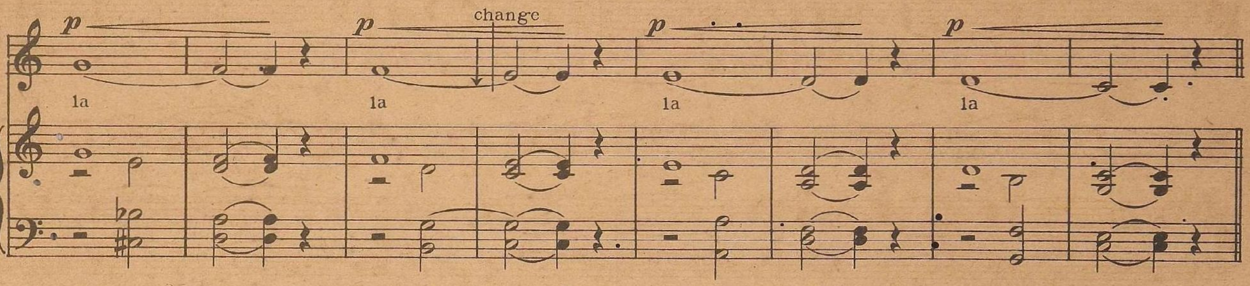
*) Blending of the Chest and Medium registers in female voices.

Nº17. Andante. M.M. 𝅗𝅥 = 66 to 92.





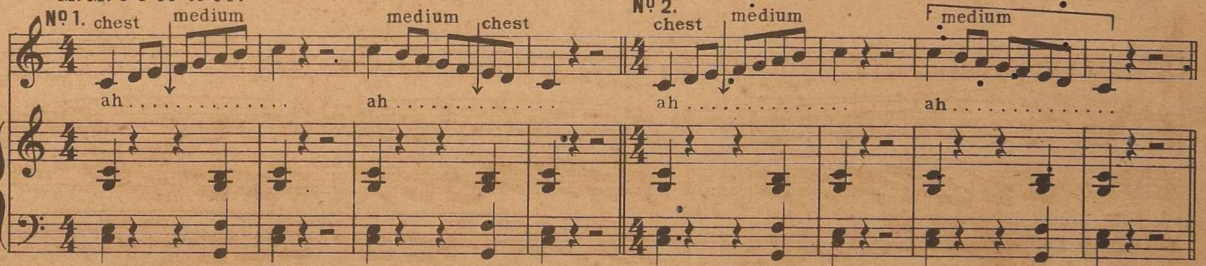
*) The transitions from one register to another should be, in their effect upon the ear, almost imperceptible, and they should be made to unite and blend so that it would be difficult even for a practised ear to distinguish the one from the other. This is often a matter of considerable difficulty, but practice and perseverance will in the end overcome the unpleasant break between the registers. After some months' practice this Exercise may be sung in the following manner:– *p* ——— *mf* in ascending, and *mf* ——— *p* in descending.

Exercises for the practice of "Optional Tones" for Chest and Medium in female voices.

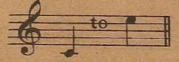
Nº18.

It has been mentioned before, that it is often most effective in certain passages in Songs etc. to use the Medium register for two or three notes which properly belong to the Chest Register. The following Exercises will make this clear. The E. D, and C in the descending passage of Nº 2, will most likely sound rather thin, but the effect gained will be considerable. Sing the scale of C (Nº 1) ascending and descending, changing the registers between E and F, and then sing the scale Nº 2, as before in ascending, but in descending **sing all the notes in the medium register.**

M. M. ♩ = 69 to 96.



In cases where the Medium notes are naturally weak, it will prove of great assistance in strengthening them to practise the scale as in Nº 2 daily for some considerable time. Many of the Exercises for Flexibility will be found very useful, always keeping to the compass from:

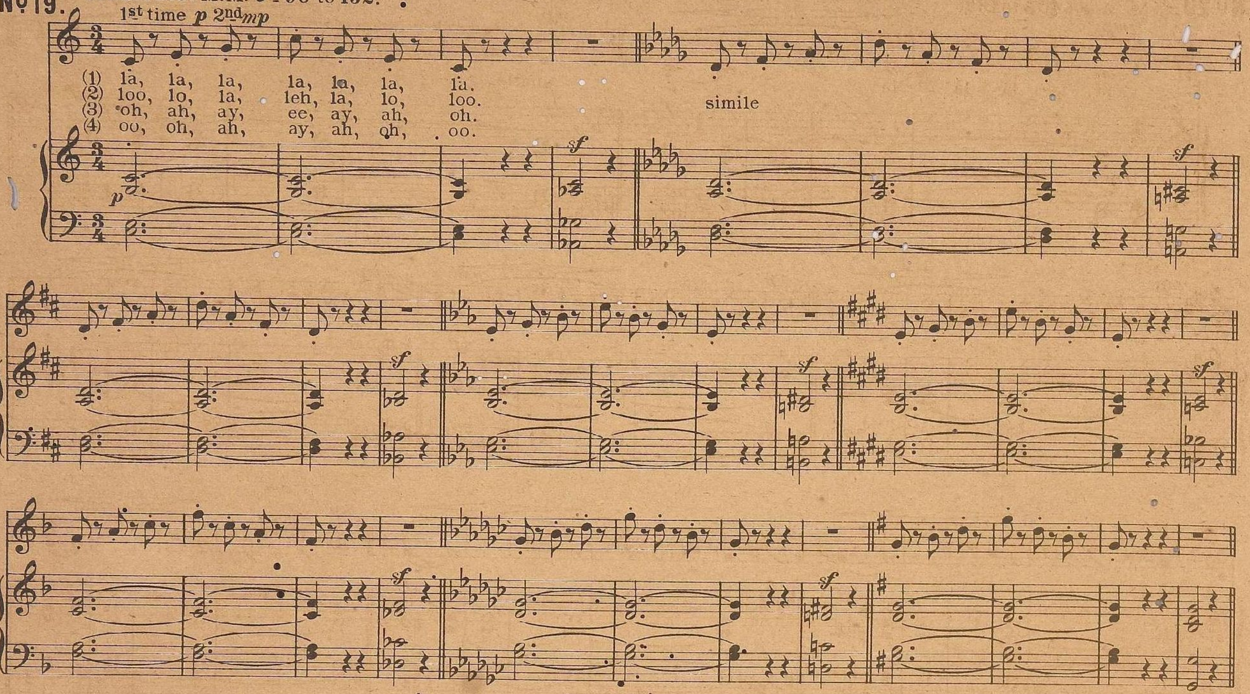


Concone's 50 Lessons 5 to 10 for Soprano, Mezzo-Soprano and Tenor and **40 Lessons 4 to 8** for Contralto, Baritone and Bass. (Wickins' Edition)

Lesson V. Attack.

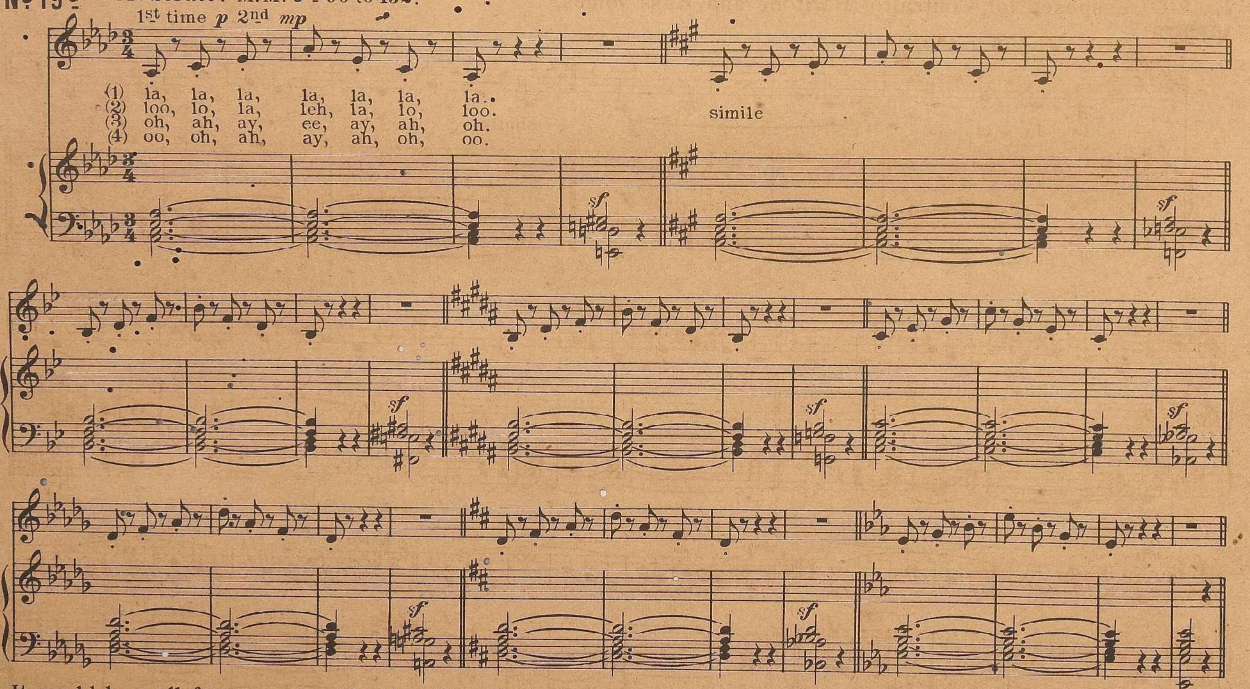
Chest, Medium and Head Registers for Soprano, and Mezzo-Soprano, and Chest and Medium registers for Tenor voices. A short breath must be taken between every note.

Nº 19. Moderato. M.M. ♩= 96 to 132.

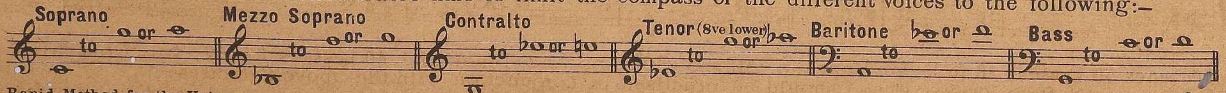


Ex. 19 transposed for Contralto, Baritone and Bass voices. A short breath must be taken between every note.

Nº 19 3/2 Moderato. M.M. ♩= 96 to 132.



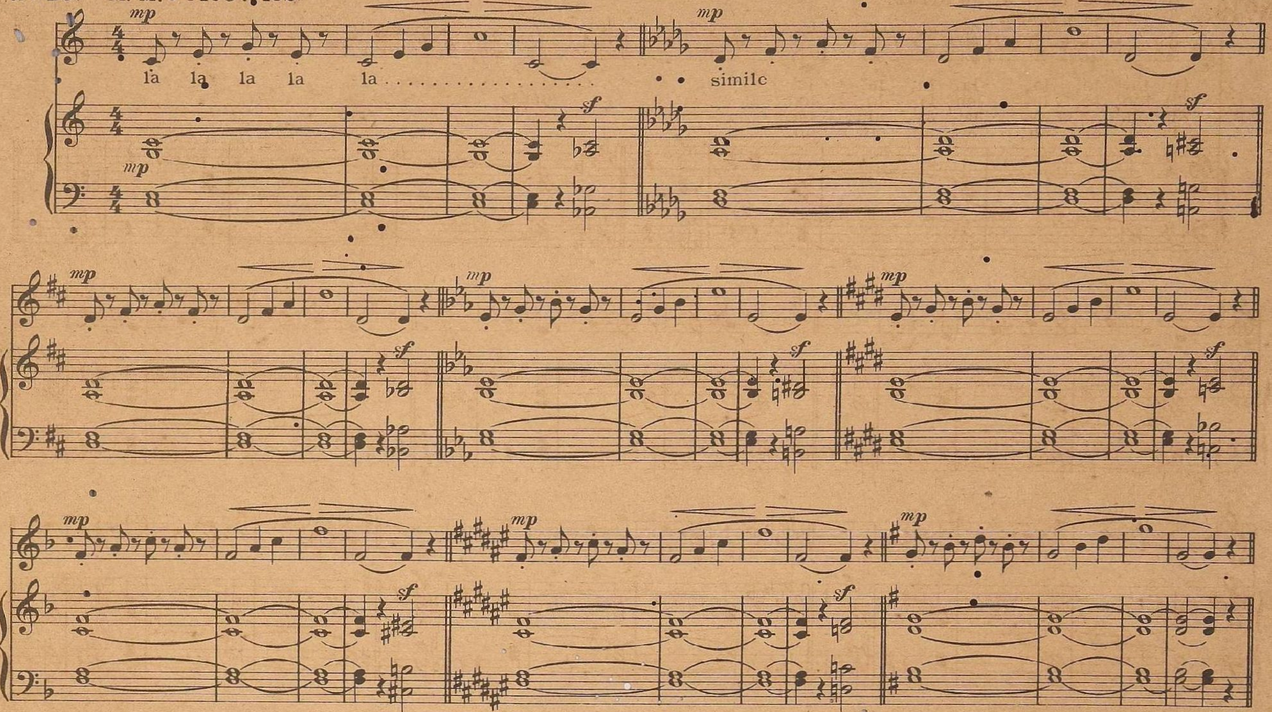
It would be well for some considerable time to limit the compass of the different voices to the following:—



Attack and Resonance.

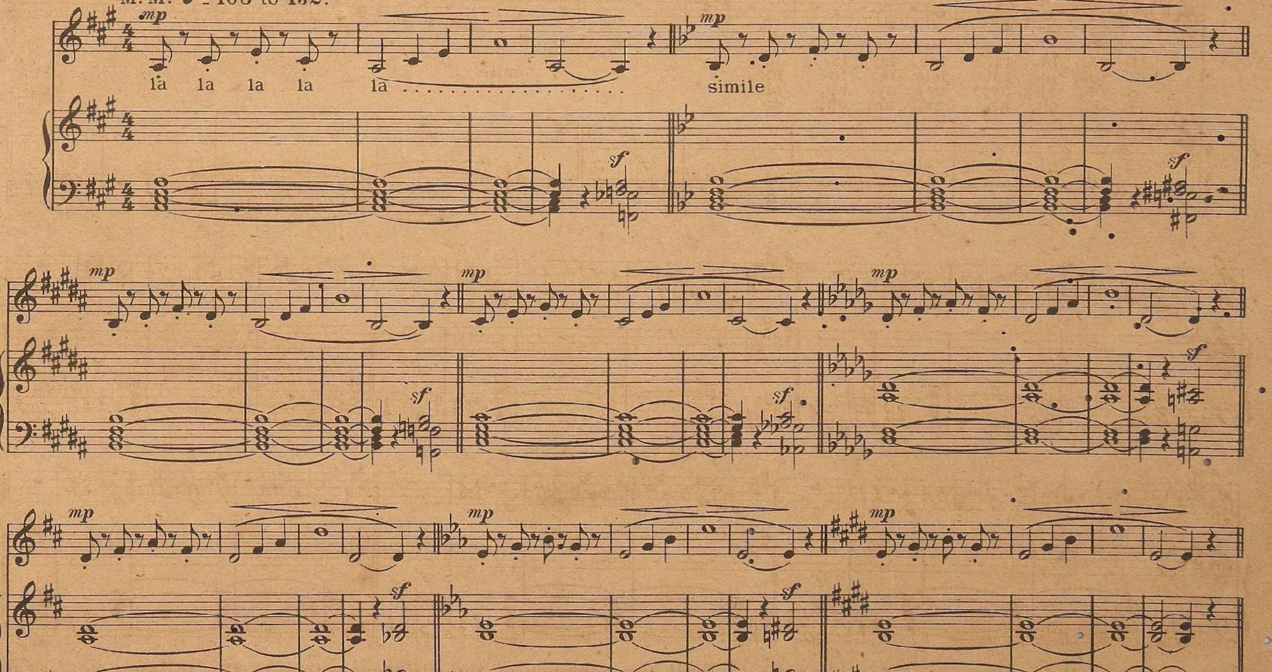
For Soprano, Mezzo-Soprano and Tenor voices.

Nº 20. M. M. ♩ = 108 to 132.



Ex. 20. transposed for Contralto, Baritone and Bass voices.

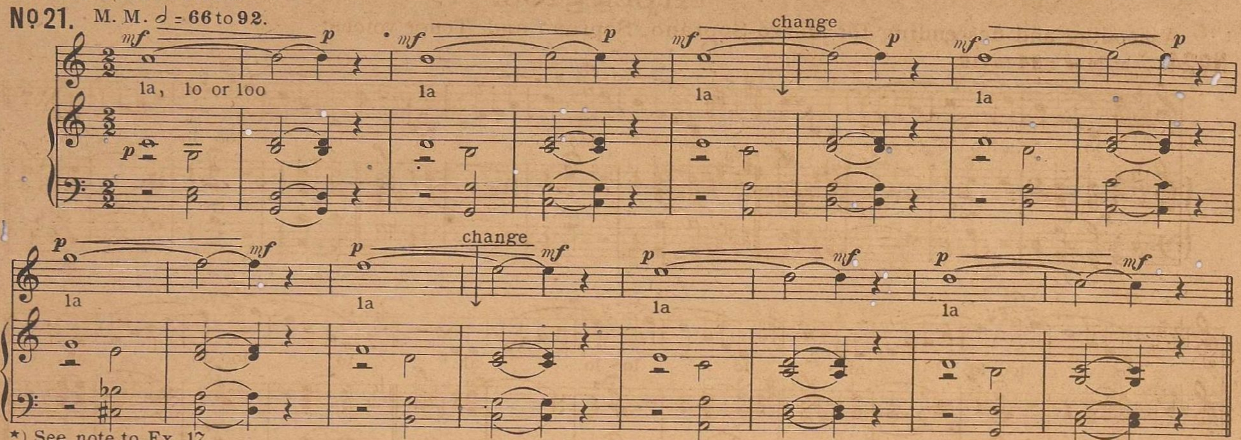
Nº 20a M. M. ♩ = 108 to 132.



Concone's 50 Lessons 10 to 15 for Soprano, Mezzo-Soprano and Tenor and **40 Lessons 8 to 12** for Contralto, Baritone and Bass, (Wickins' Edition) should be practised in conjunction with the above Exercises.

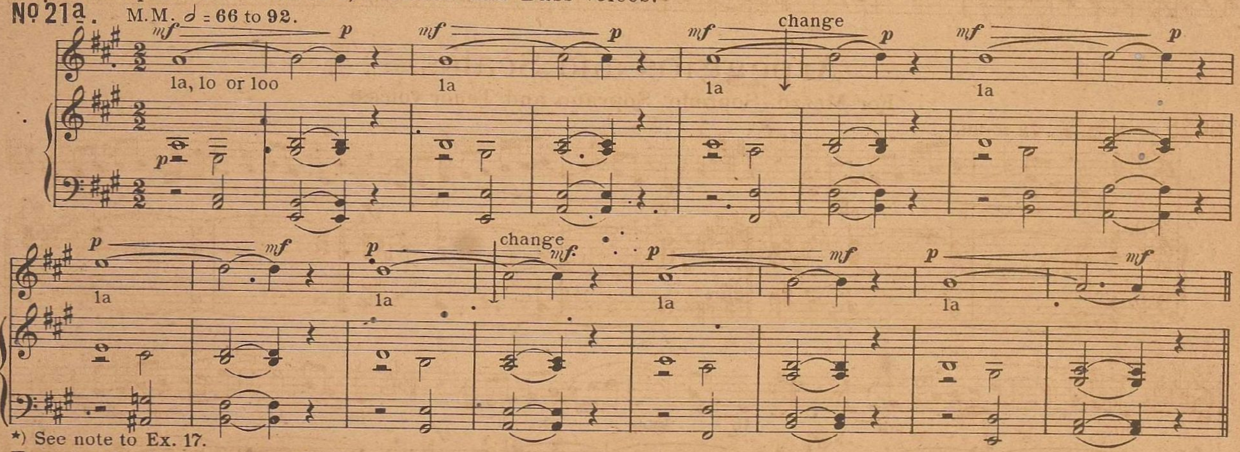
Lesson VI.

*) Blending of the Medium and Head Registers for Soprano and Mezzo-Soprano and Chest and Medium Registers for Tenor voices.



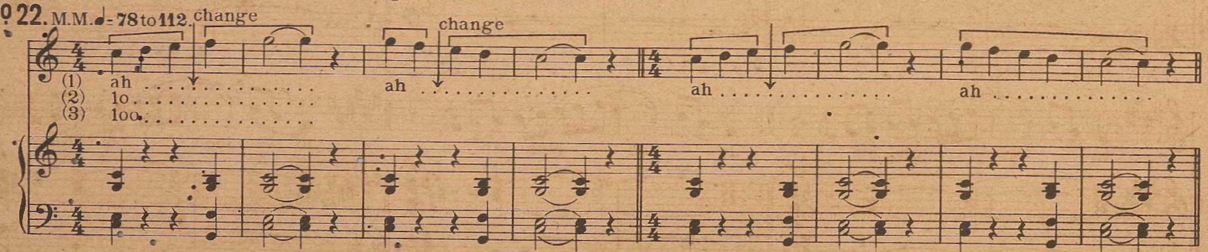
*) See note to Ex. 17.

Ex. 21 transposed for Contralto, Baritone and Bass voices.

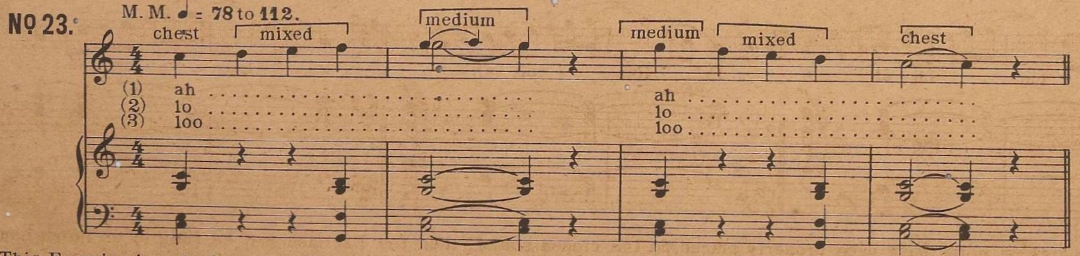


*) See note to Ex. 17.

Exercise for the practice of "Optional Tones" for Medium and Head registers for Soprano and Mezzo-Soprano, and Chest and Medium registers for Tenor voices.



*) Exercise for Chest, Mixed and Medium registers for Tenor voices.

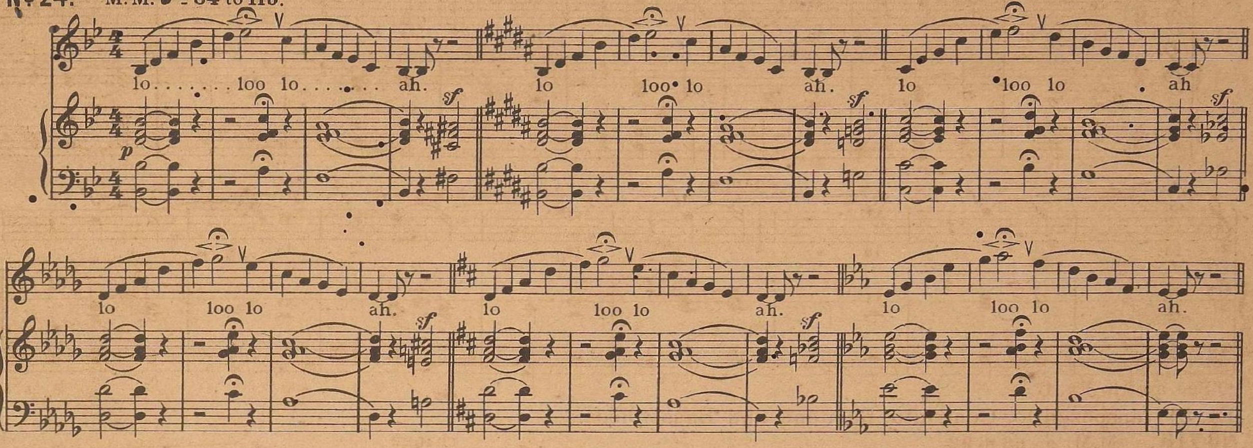


*) This Exercise is only for those Tenor voices who may find it necessary to use the Mixed Register in bridging over the break sometimes to be found between the Chest and the Medium Registers. This must be left to the discretion of the Teacher.

Arpeggios.

Ascending and descending for Mezzo-Soprano, Soprano and Tenor voices.

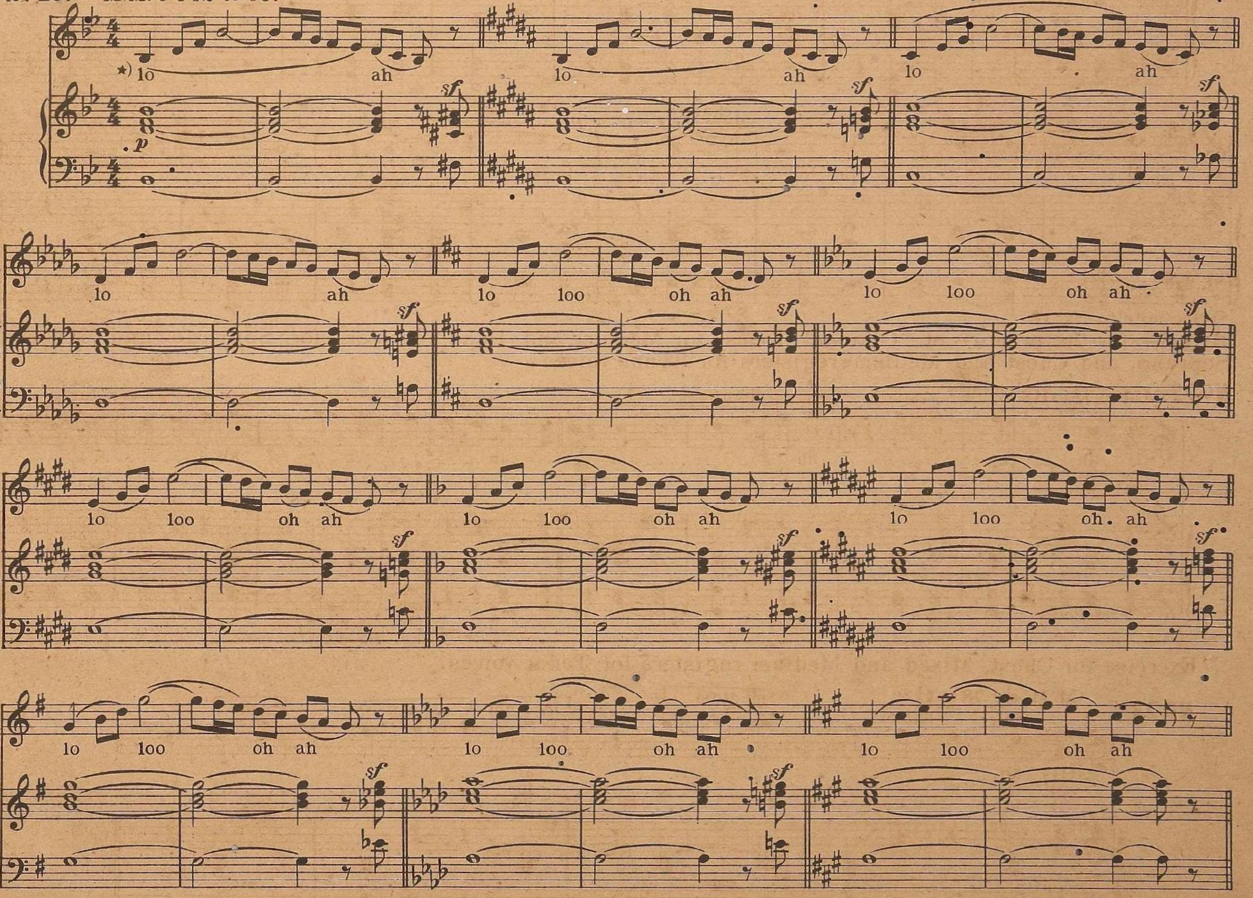
Nº 24. M.M. 𝅗𝅥 = 84 to 116.



Arpeggios and Scales.

For Mezzo-Soprano, Soprano and Tenor voices.

Nº 25. M.M. 𝅗𝅥 = 72 to 96.



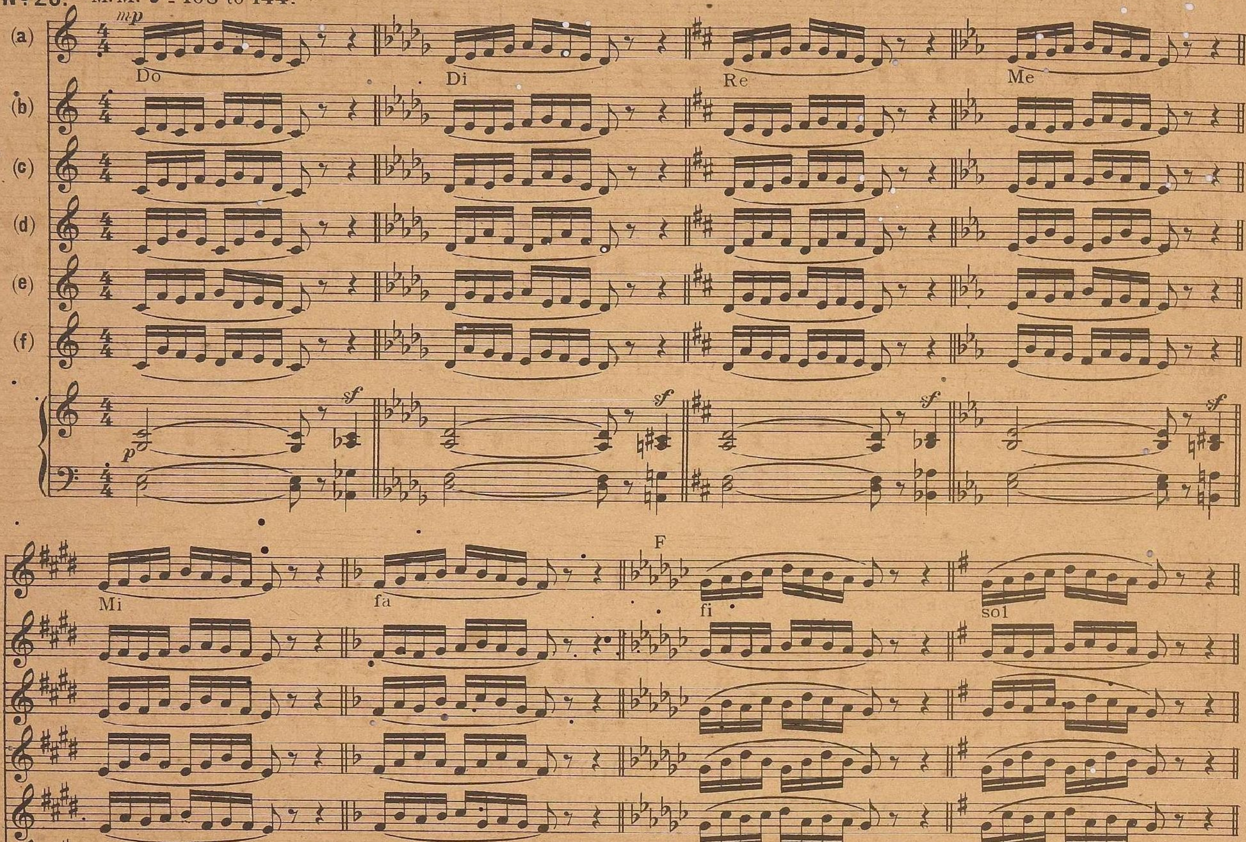
*) When the highest notes have been properly placed to the closed sound, then the Exercise may be sung to "ah" throughout.

Concone's 50 Lessons 15 to 20 for Soprano, Mezzo-Soprano and Tenor and **40 Lessons 12 to 16** for Contralto, Baritone and Bass, (Wickins' Edition) should be practised in conjunction with the above Exercises.

Lesson VII. Flexibility.

These Exercises may be sung to La throughout or on any of the different vowels, or, for the sake of pronunciation to the syllables Do re mi etc.

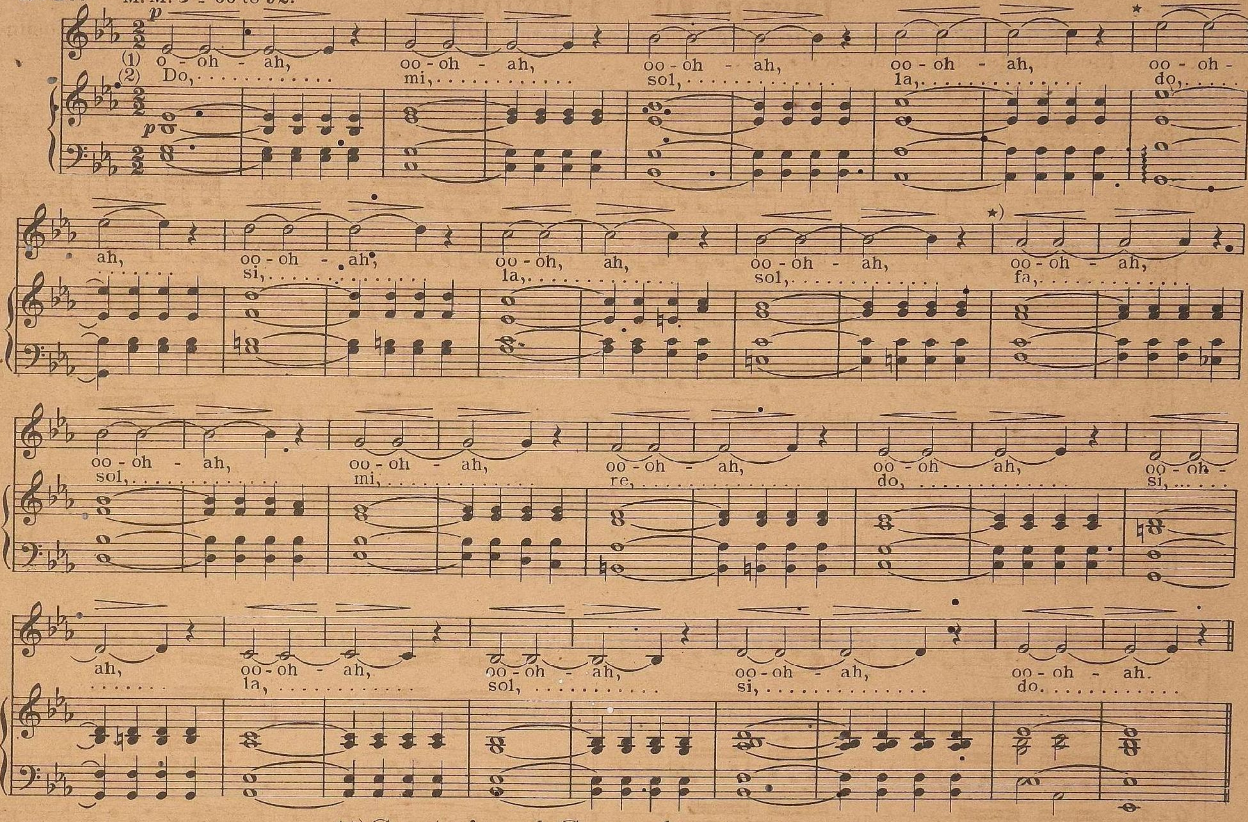
Nº 26. M.M. 𝅗𝅥 = 108 to 144.



** Sustained Sounds. (Messa di Voce.)

Contralto, Baritone and Bass.

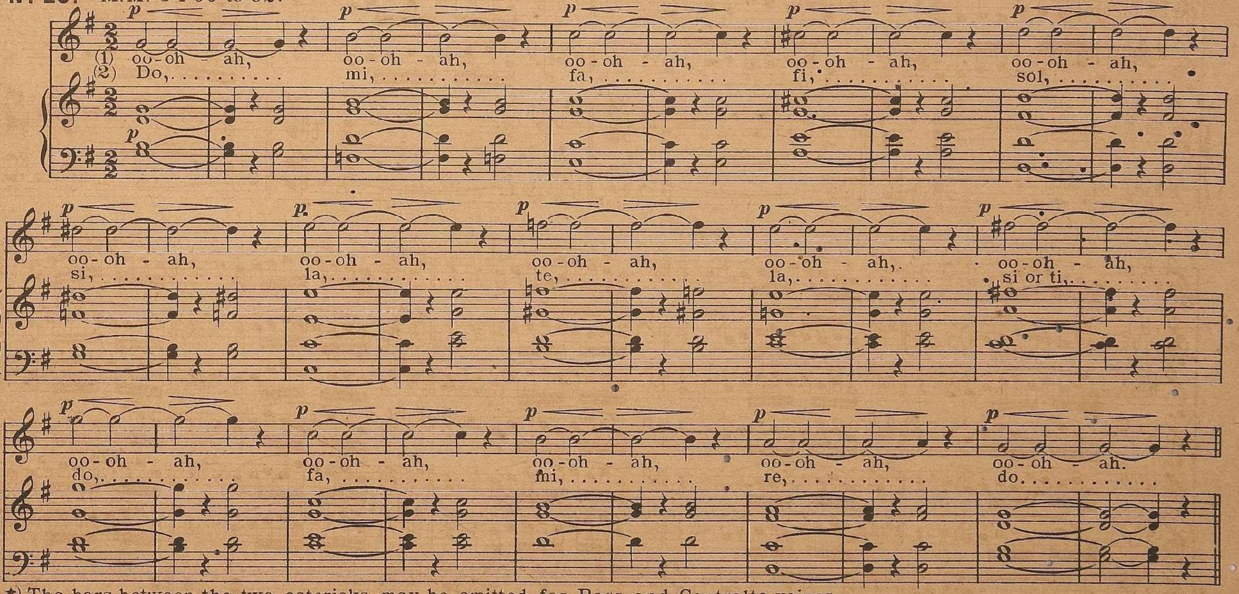
Nº 27. M.M. 𝅗𝅥 = 66 to 92.



**) Sustained Sounds. (Messa di Voce.)

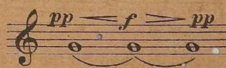
Mezzo-Soprano, Soprano and Tenor voices.

Nº 28. M.M. 𝅗𝅥 = 66 to 92.



*) The bars between the two asterisks may be omitted for Bass and Contralto voices.

) The pupil may now begin to practise the **"Messa di Voce" in this Exercise. Commence singing each note as softly as possible, gradually increasing the power of tone, and then diminishing to the degree of softness as at the beginning, thus:-



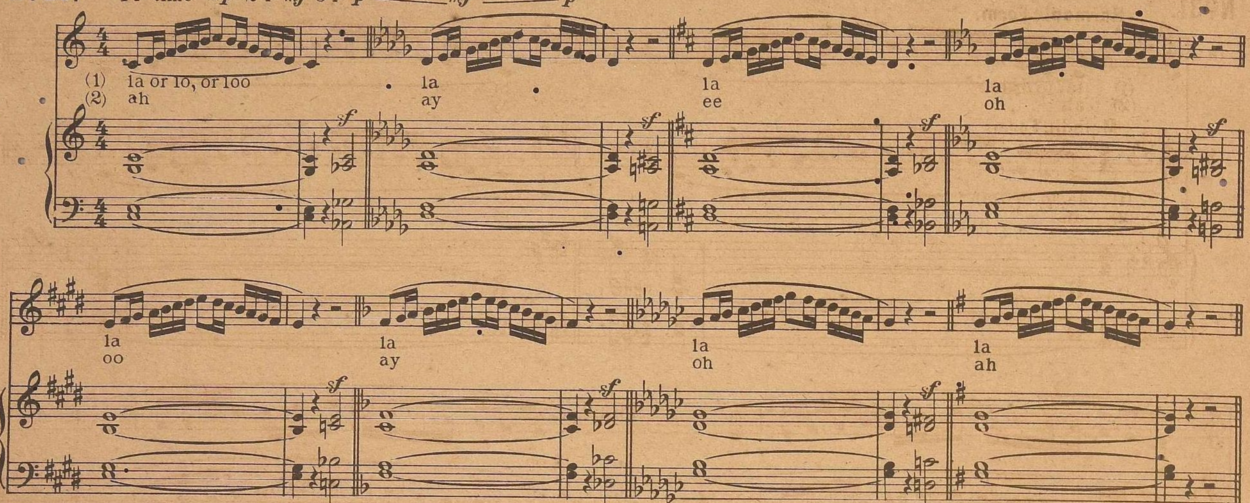
Concone's 50 Lessons 20 to 25 for Soprano, Mezzo-Soprano and Tenor and **40 Lessons 16 to 20** for Contralto, Baritone and Bass, (Wickins' Edition.) should be practised in conjunction with the above Exercises.

Lesson VIII. Major Scales.

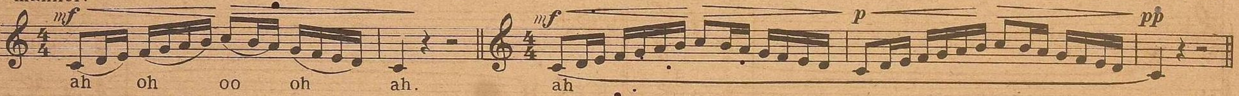
For Soprano, Mezzo-Soprano and Tenor voices.

M. M. ♩= 84 to 120.

No 29. 1st time *mp* 2nd *mf* 3rd *p* — *mf* — *p*



These Scales may be practised in the following manner: After some practice these Scales should be sung twice in one breath thus:

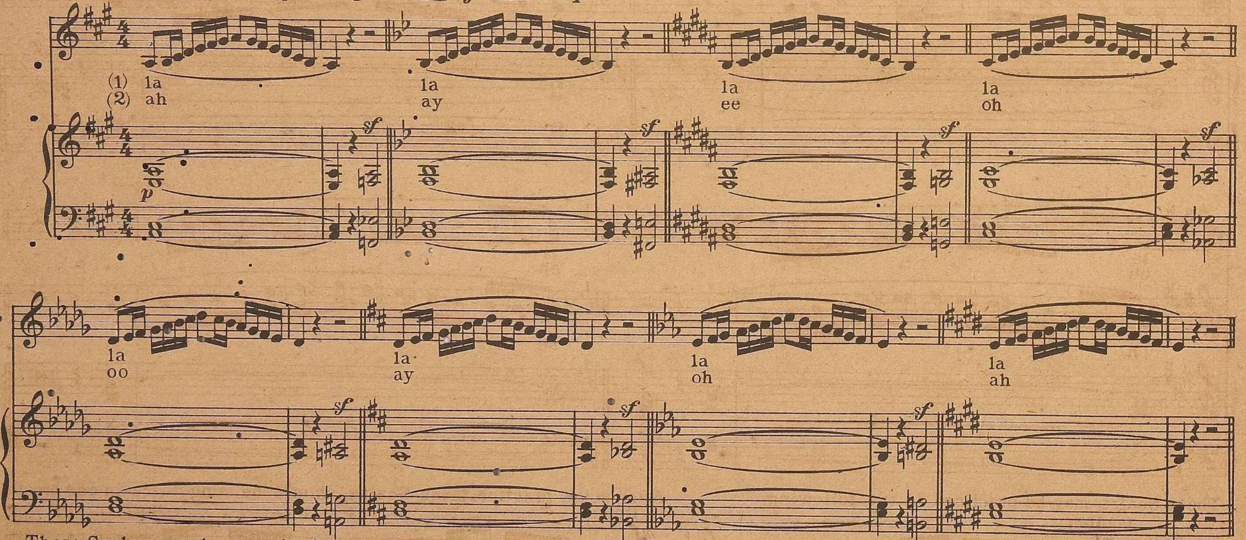


Major Scales.

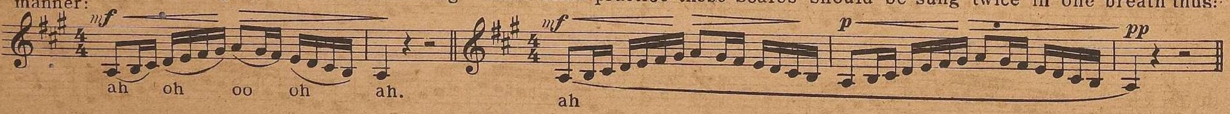
Contralto, Baritone and Bass.

M. M. ♩= 84 to 120.

No 30. 1st time *mp* 2nd *mf* 3rd *p* — *mf* — *p*

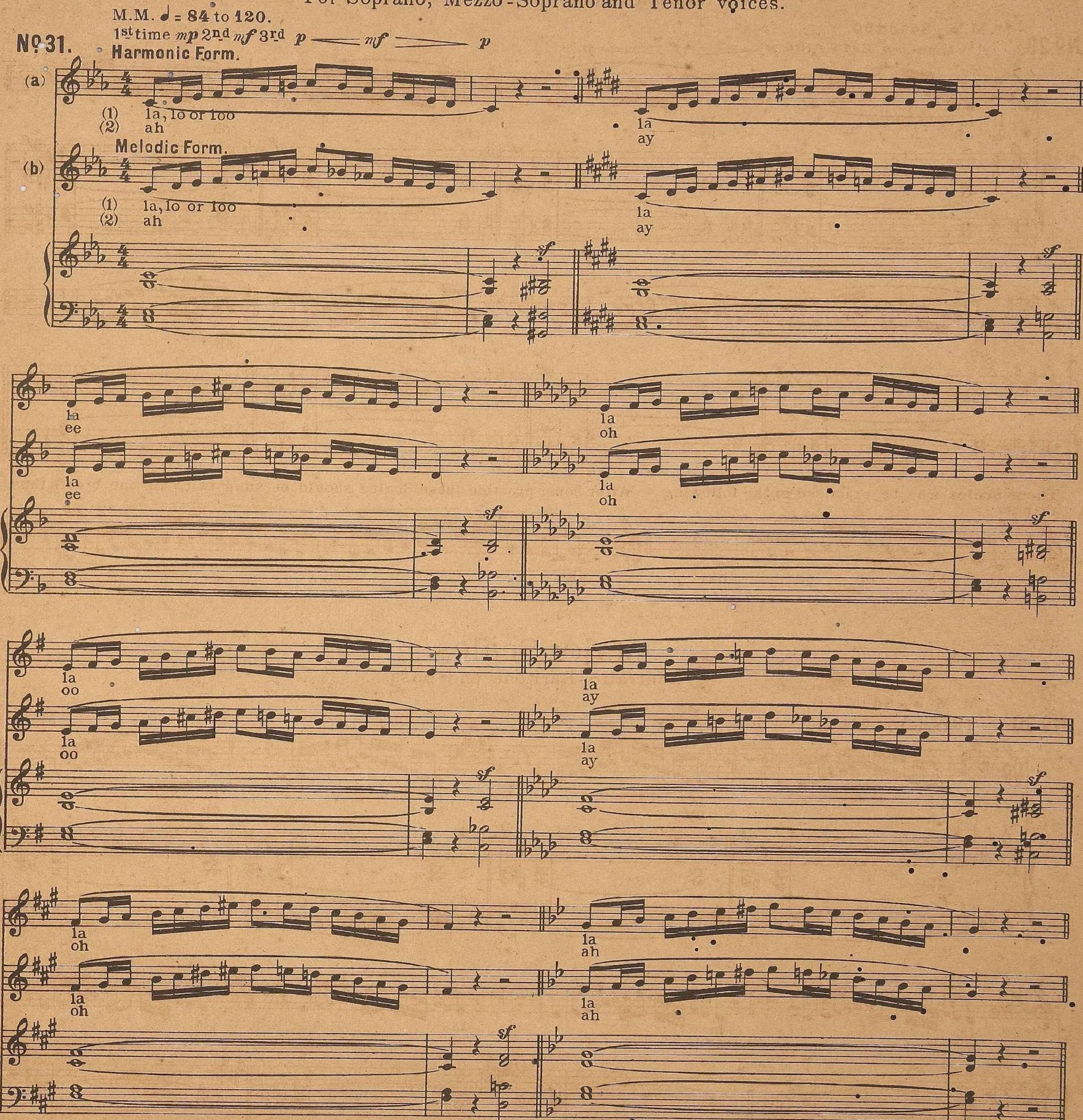


These Scales may be practised in the following manner: After some practice these Scales should be sung twice in one breath thus:



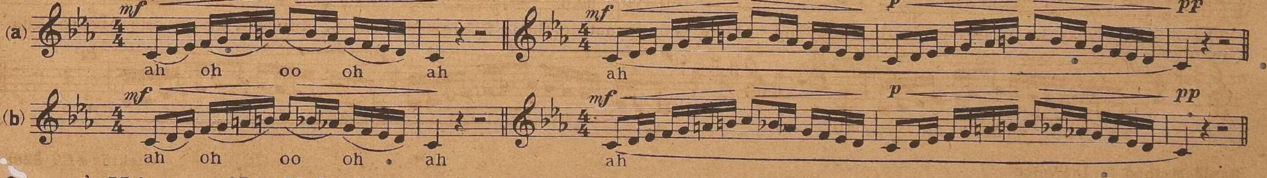
Minor Scales.

For Soprano, Mezzo-Soprano and Tenor voices.



These Scales may be practised in the following manner:

After some practice these Scales should be sung twice in one breath thus:

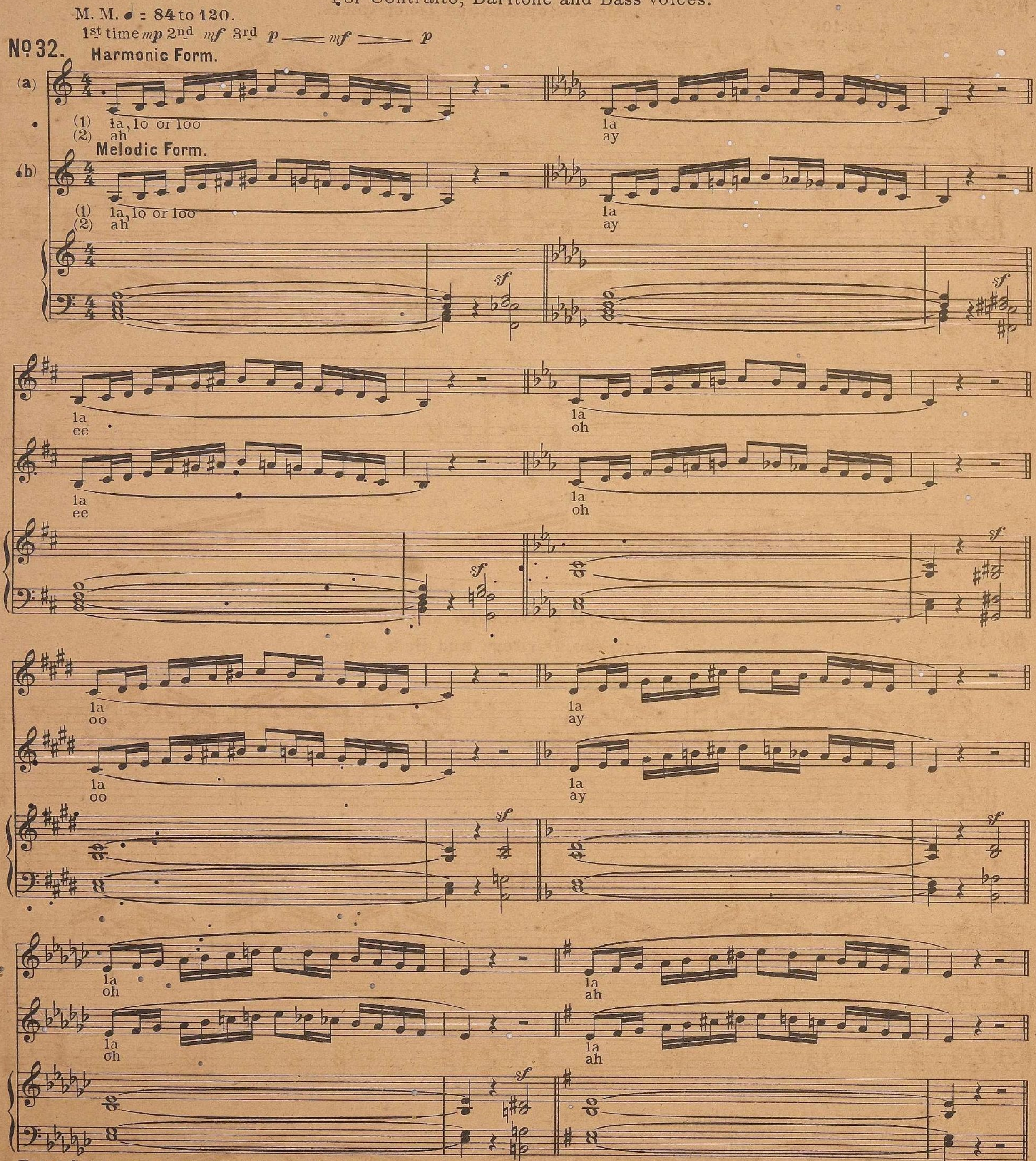


Concone's 50 Lessons 25 to 30 for Soprano, Mezzo-Soprano and Tenor and **40 Lessons 20 to 24** for Contralto, Baritone and Bass, (Wickins' Edition.) should be practised in conjunction with the above Exercises.

Wickins & Co 3288

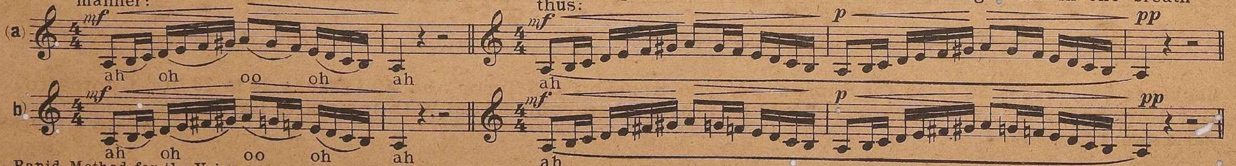
Lesson IX. Minor Scales.

For Contralto, Baritone and Bass voices.



These Scales may be practised in the following manner:

After some practice these Scales should be sung twice in one breath thus:

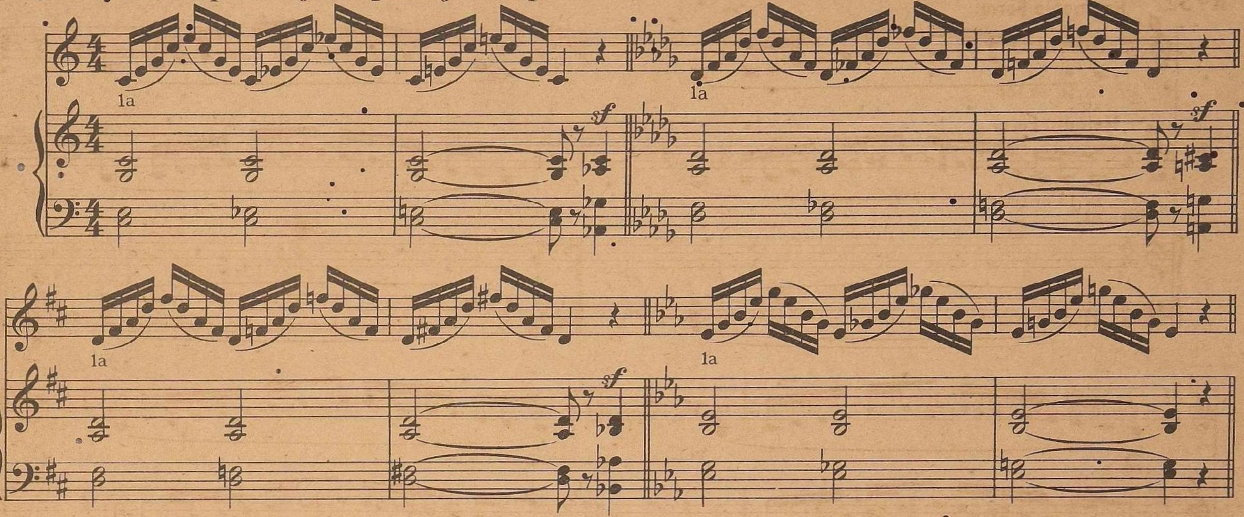


Arpeggios. (Major and Minor.)

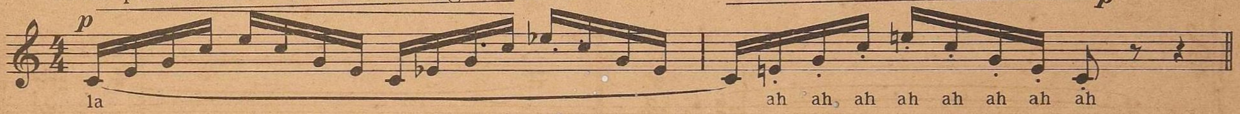
Nº 33.

Soprano, Mezzo-Soprano and Tenor voices.

M. M. ♩ = 66 to 100
1st time *mp* _ 2nd *mf* _ 3rd *p* < *mf* > *p*



To be practised also in the following manner:_

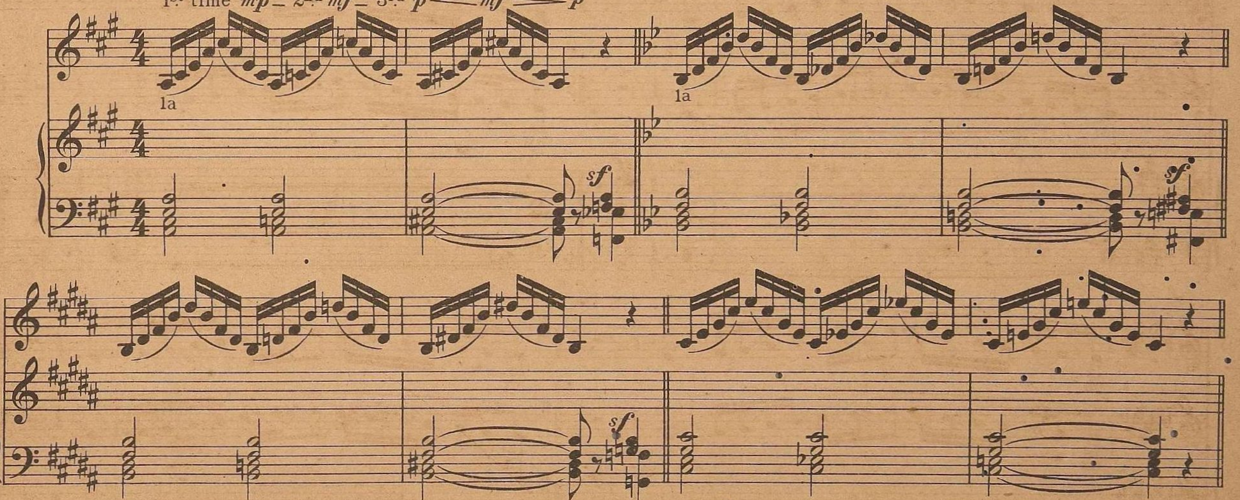


Arpeggios. (Major and Minor.)

Nº 34.

For Contralto, Baritone and Bass voices.

M. M. ♩ = 66 to 100
1st time *mp* _ 2nd *mf* _ 3rd *p* < *mf* > *p*

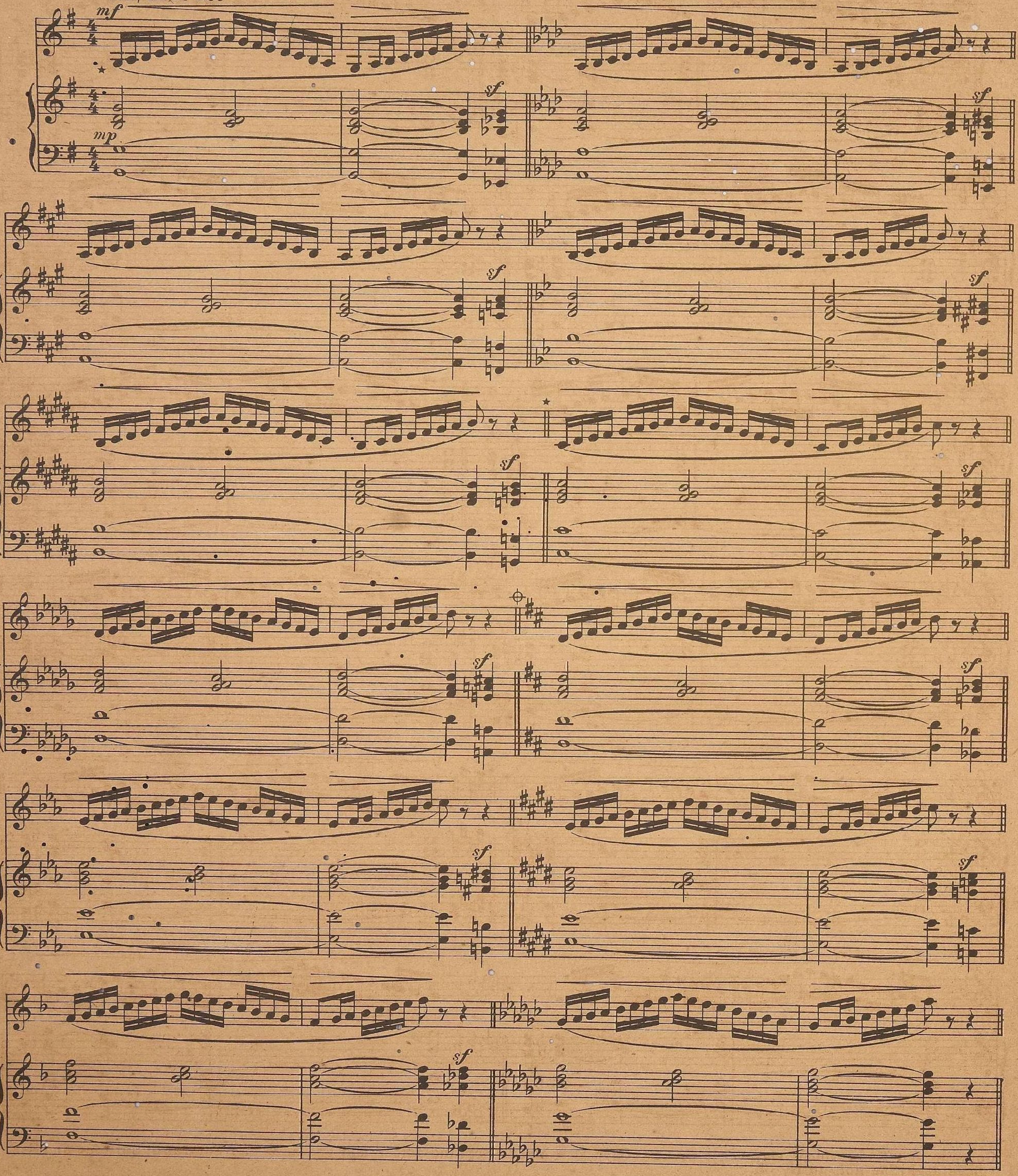


To be practised also in the following manner:_

Concone's 50 Lessons 30 to 35 for Soprano, Mezzo-Soprano and Tenor and **40 Lessons 24 to 28** for Contralto, Baritone and Bass, (Wickins' Edition.) should be practised in conjunction with the above Exercises.

Lesson X. Scale Passages up to the 9th for all voices.

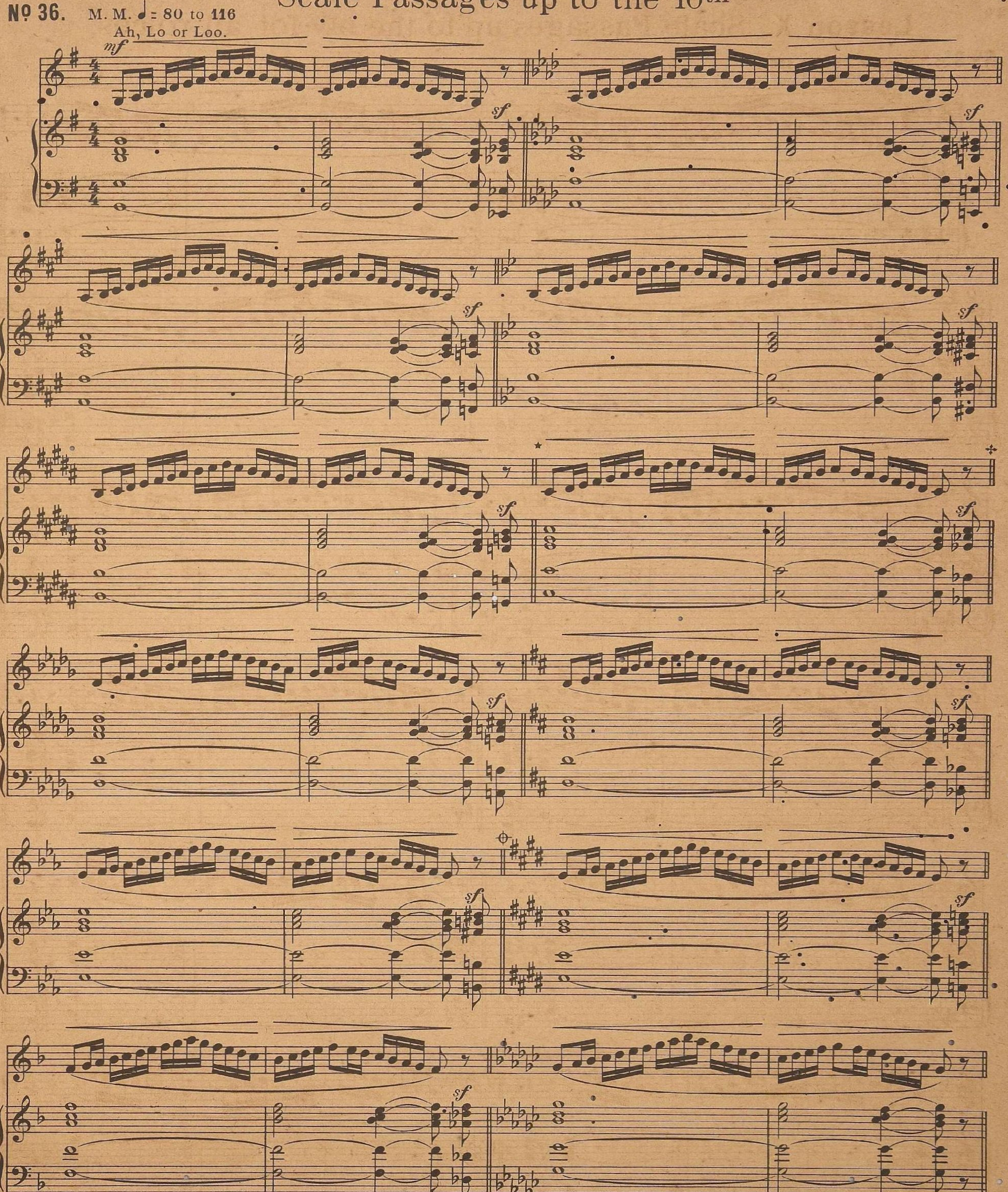
No 35. M. M. 𝅗𝅥 = 80 to 116
* Ah, Lo or Loo



Soprano and Tenor voices may begin this Exercise at ★ Contralto, Baritone and Bass voices may end this Exercise at ⊕

The Teacher will direct the pupil as to the most convenient note to commence and terminate these Exercises, taking care not to practise too much on the highest notes of the voice.

Scale Passages up to the 10th



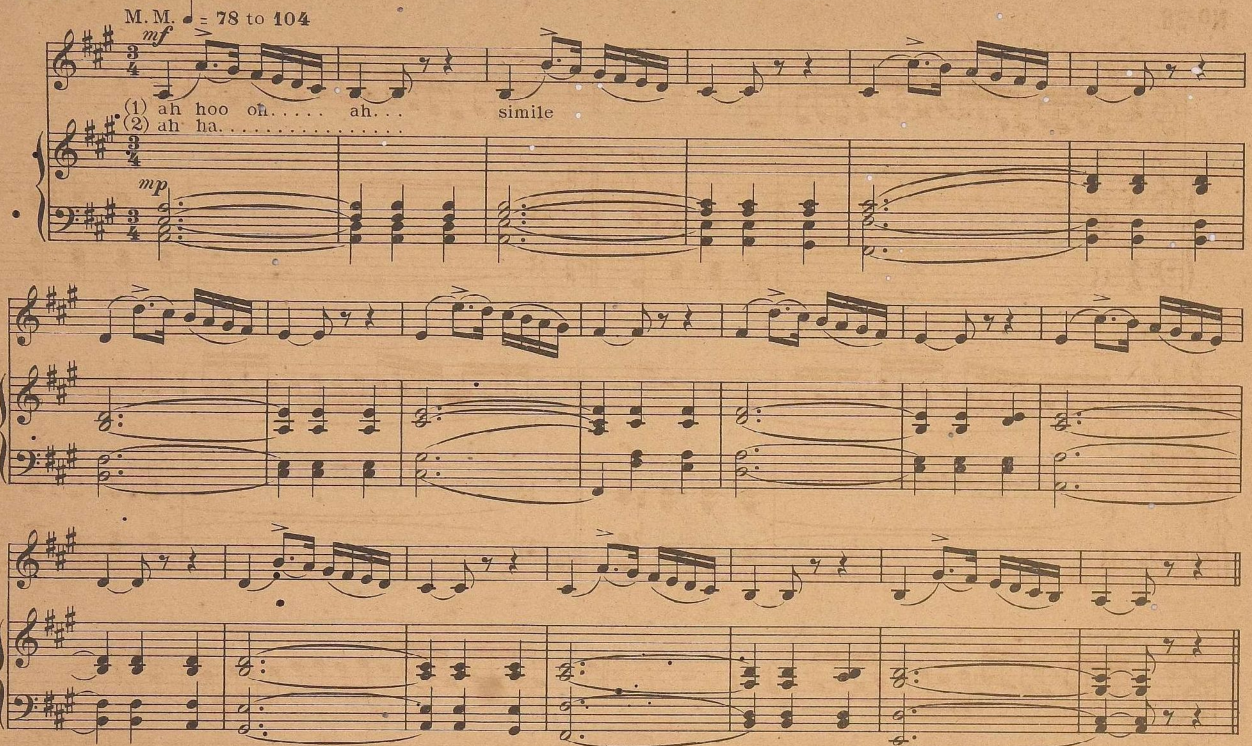
Soprano and Tenor voices may begin this Exercise at ★ Mezzo-Soprano voices may end at ⊕ and Contralto, Baritone and Bass voices at ✣ See note to Nº 35.

Concone's 50 Lessons 35 to 40 for Soprano, Mezzo-Soprano and Tenor and **40 Lessons 28 to 32** for Contralto, Baritone and Bass, (Wickins' Edition.) should be practised in conjunction with the above Exercises.

Lesson XI. Skip of the 8ve with descending Scale.

Nº 37.

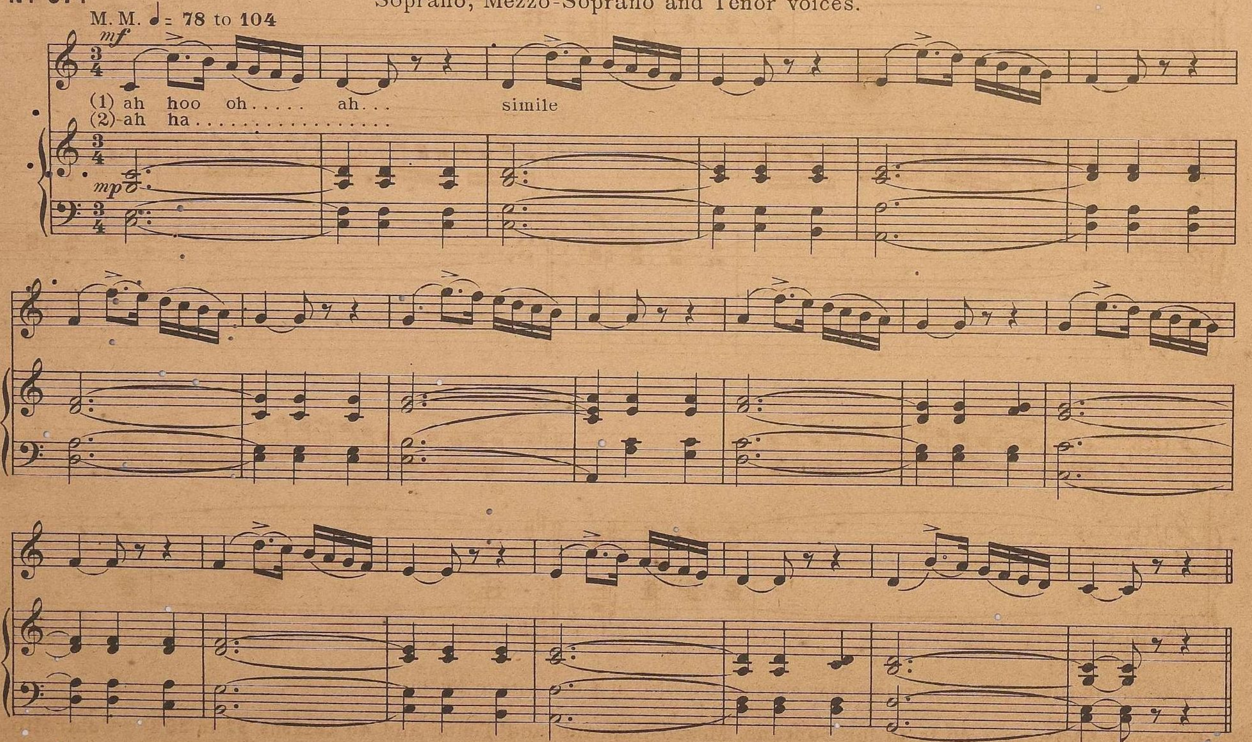
Contralto, Baritone and Bass voices.



Skip of the 8ve with descending Scale.

Nº 37a

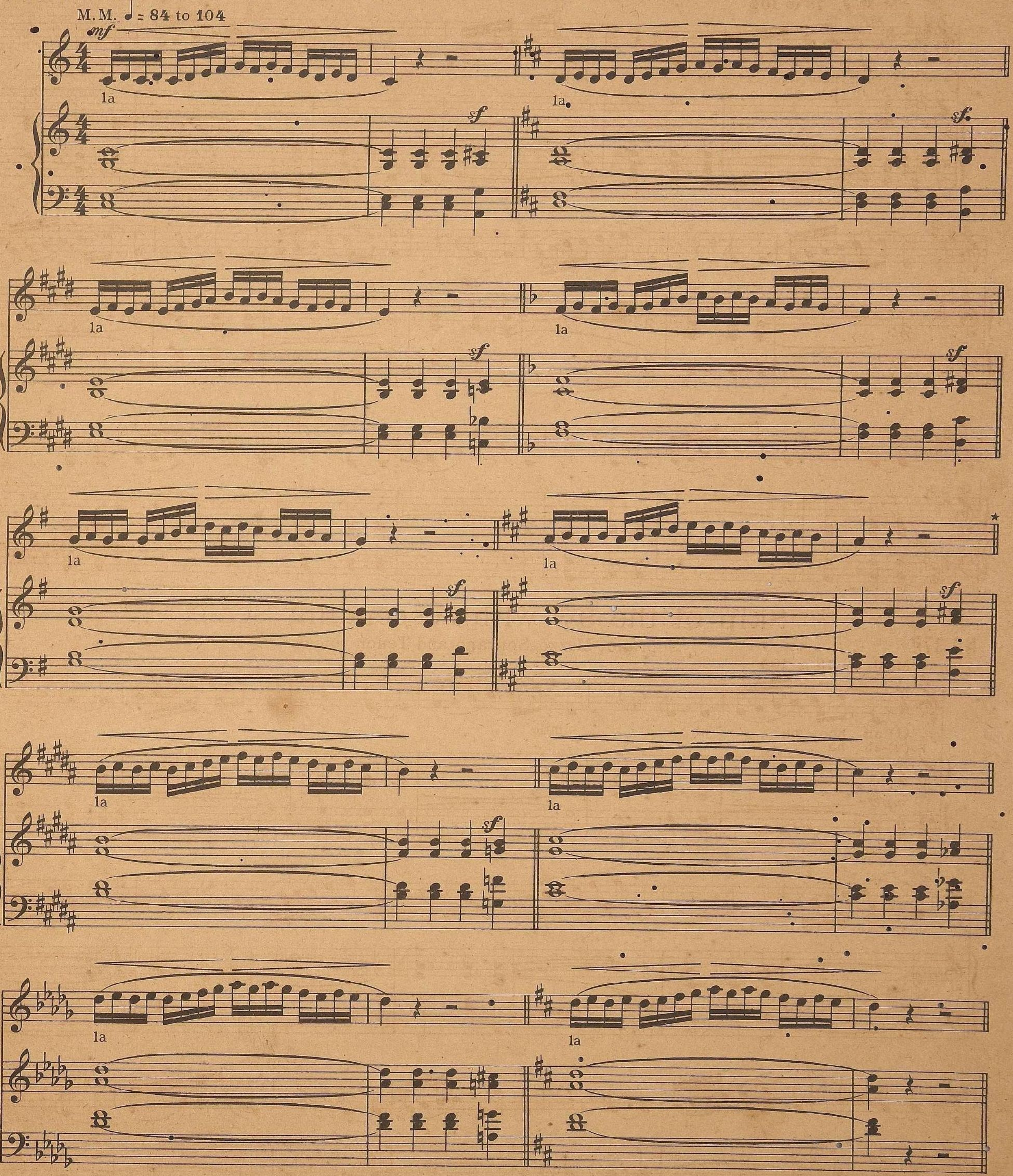
Soprano, Mezzo-Soprano and Tenor voices.



Wickins & Cº 3288

Flexibility for all voices.

Nº 38.



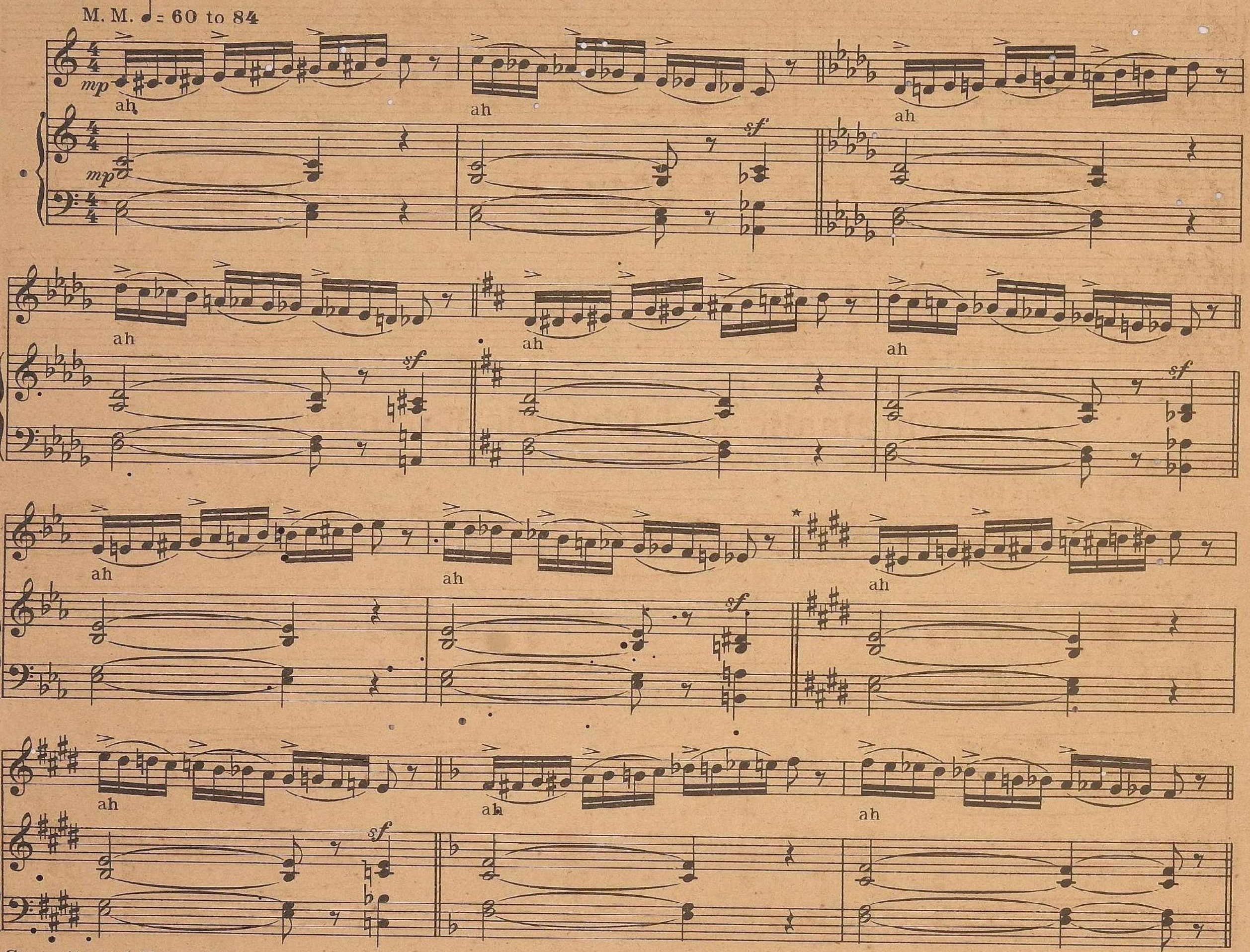
Contralto, Baritone and Bass voices may end this Exercise at ⋆ See note to Nº 35.

Concone's 50 Lessons 40 to 45 for Soprano, Mezzo-Soprano and Tenor and **40 Lessons 32 to 36** for Contralto, Baritone and Bass, (Wickins' Edition.) should be practised in conjunction with the above Exercises.

Lesson XII. Chromatic Scales.

Nº 39.

Commence Adagio and gradually increase the speed to about Allegro.

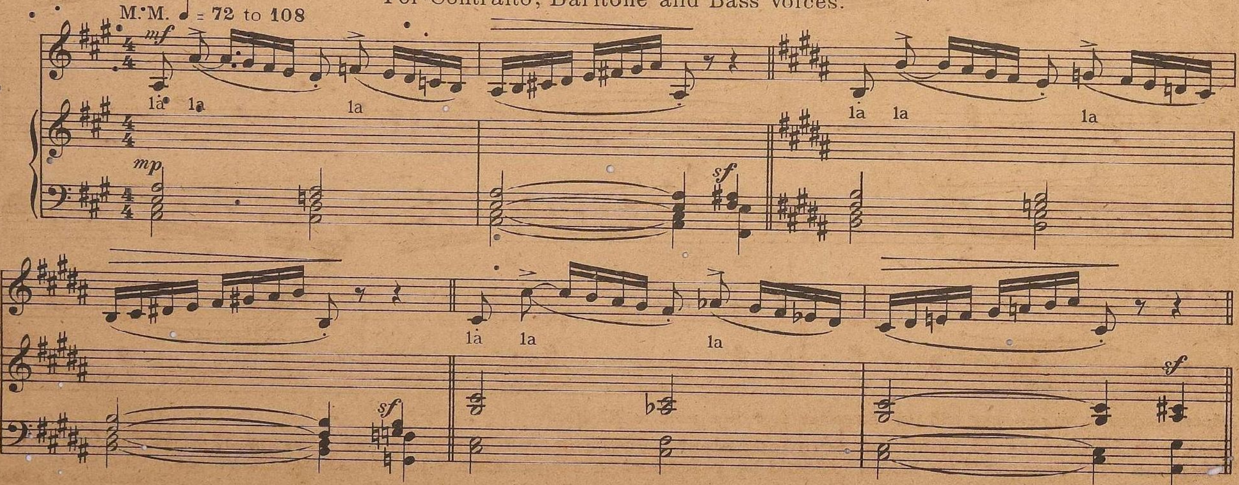


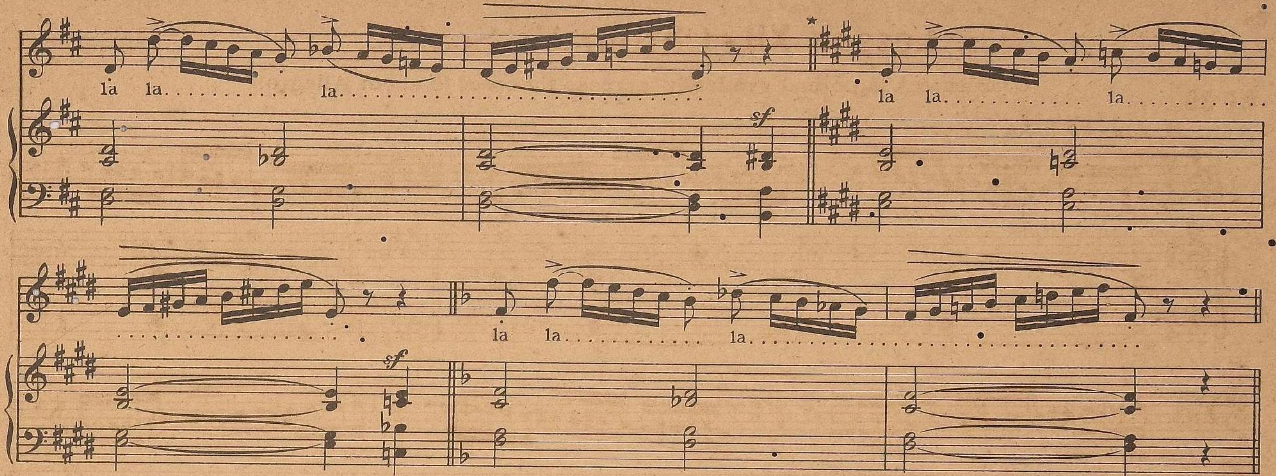
Contralto and Bass voices may end this Exercise at ⋆ See note to Nº 35.

Chromatic and Diatonic Exercise.

Nº 40.

For Contralto, Baritone and Bass voices.



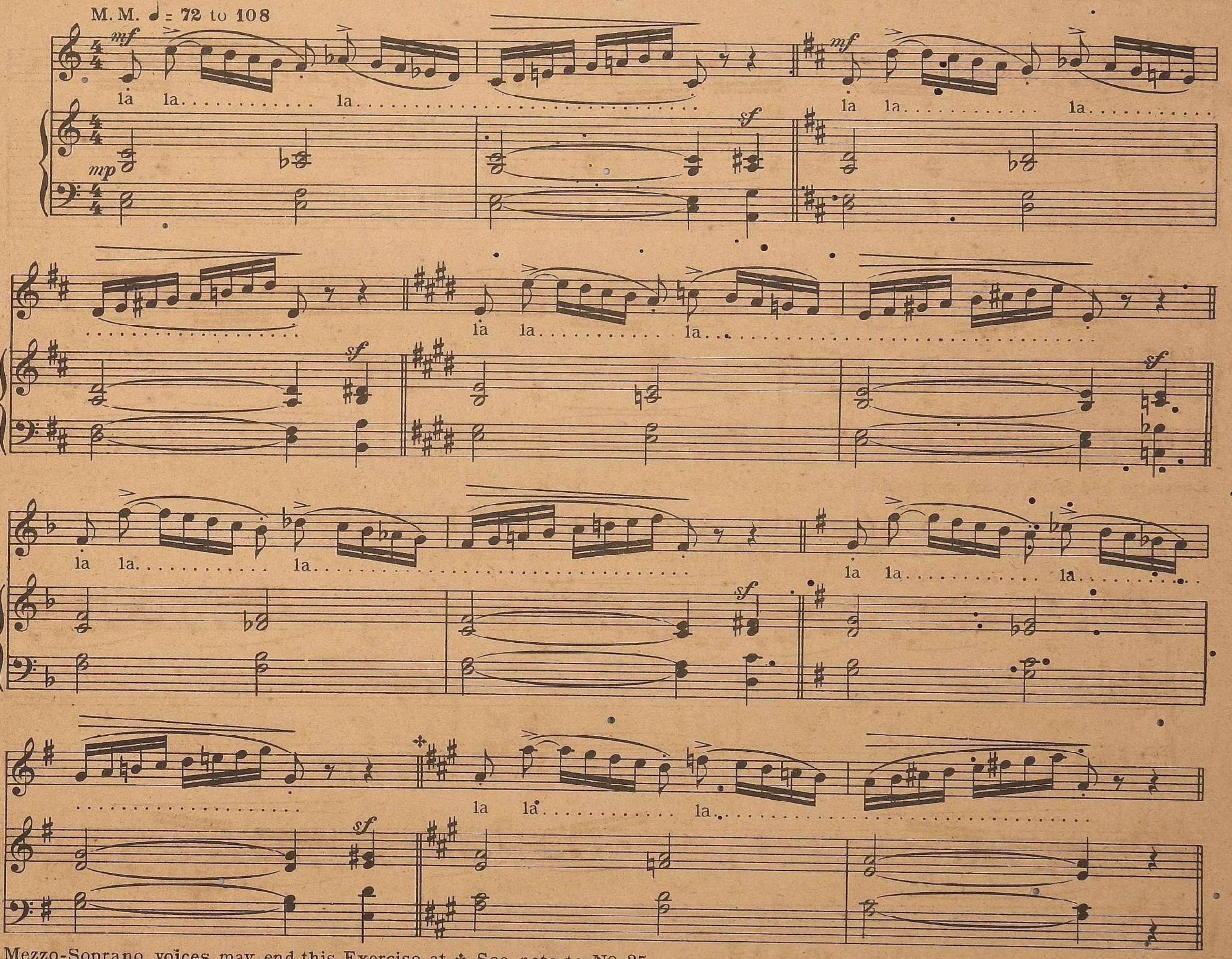


Contralto and Bass voices may end this Exercise at ⋆ See note to Nº 35.

Chromatic and Diatonic Exercise.

Nº 40a

For Soprano, Mezzo-Soprano and Tenor voices.



Mezzo-Soprano voices may end this Exercise at ✣ See note to Nº 35.

Concone's 50 Lessons 45 to 50 for Soprano, Mezzo-Soprano and Tenor and **40 Lessons 36 to 40** for Contralto, Baritone and Bass, (Wickins' Edition.) should be practised in conjunction with the above Exercises.

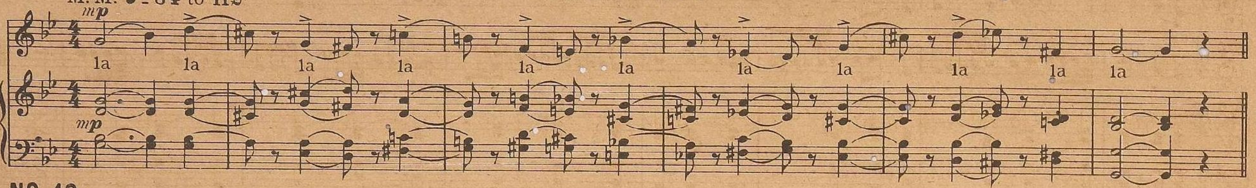
Supplementary Exercises.

Difficult Intervals.

Nº 41.

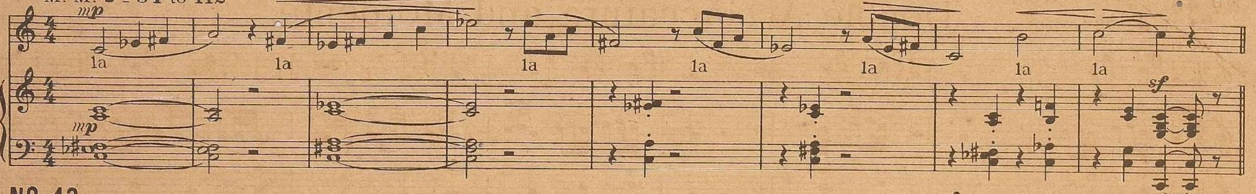
For all voices.

M. M. ♩= 84 to 112



Nº 42.

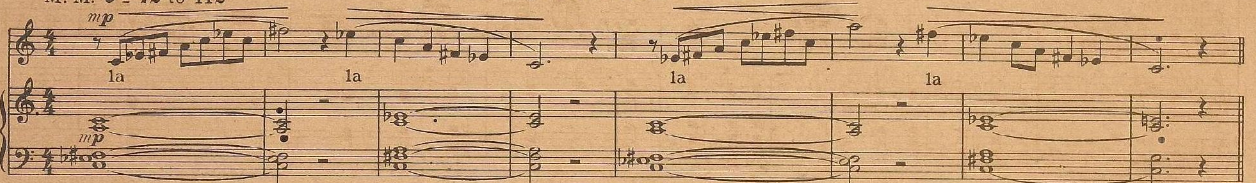
M. M. ♩= 84 to 112



Nº 43.

For Soprano and Tenor voices.

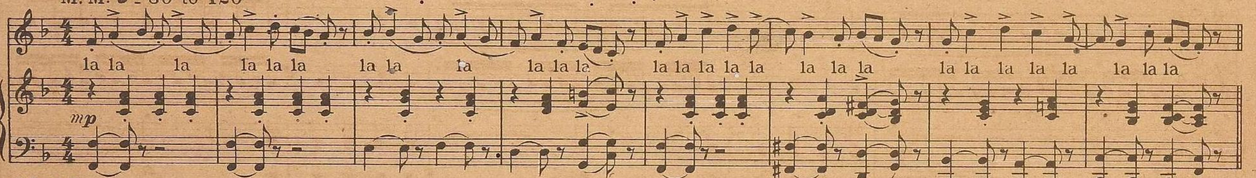
M. M. ♩= 72 to 112



Nº 44.

Syncopation.

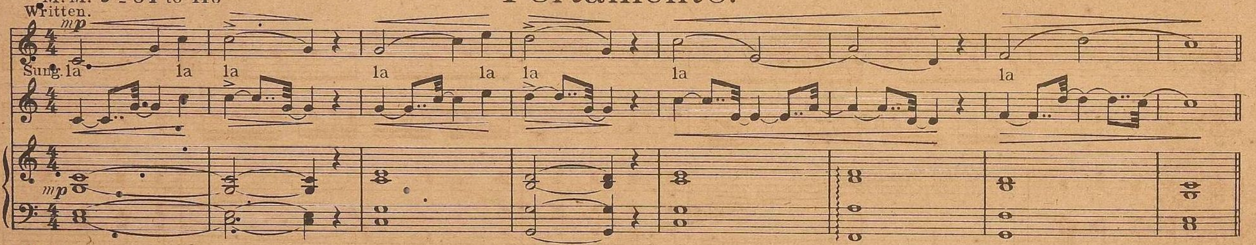
M. M. ♩= 80 to 120



Nº 45.

*Portamento.

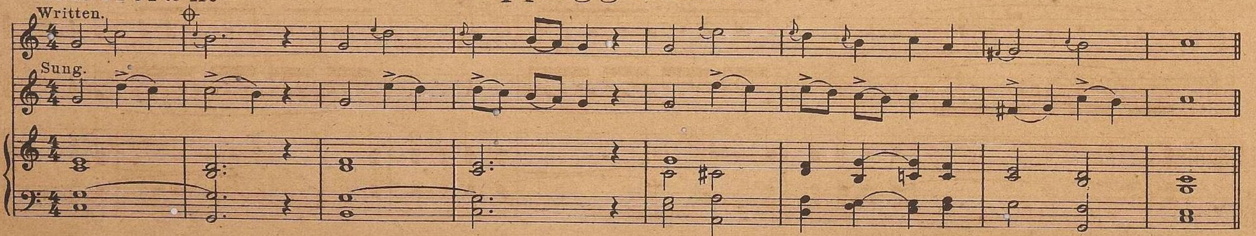
M. M. ♩= 84 to 116



Nº 46.

✣Appoggiatura.

M. M. ♩= 84 to 116



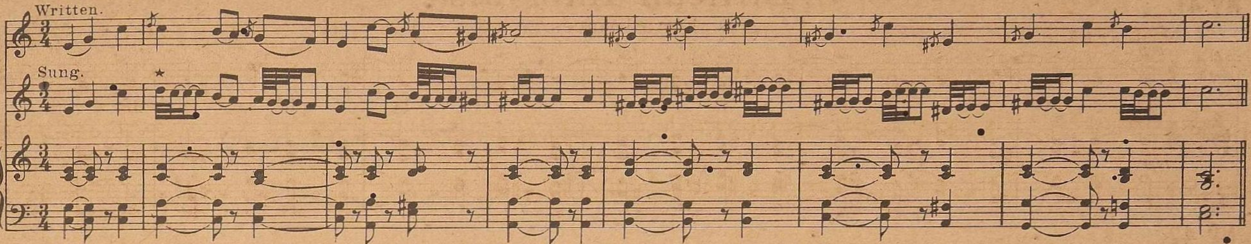
* The Portamento is indicated by a slur placed between two different notes, and is performed by carrying or gliding the one note into the other, anticipating the sound of the second note. It must be used with very great judgment, otherwise it is very objectionable.

✣ The appoggiatura was adopted by the old Italian writers to avoid the confusion and uncertainty which would result to the eye by the presence of a note on the accented part of the bar, which was not in the harmony.

⊕ When the appoggiatura is placed before a dotted note, it can either take one-third or two-thirds of the value of the principal note, according to the character of the melody and harmony.

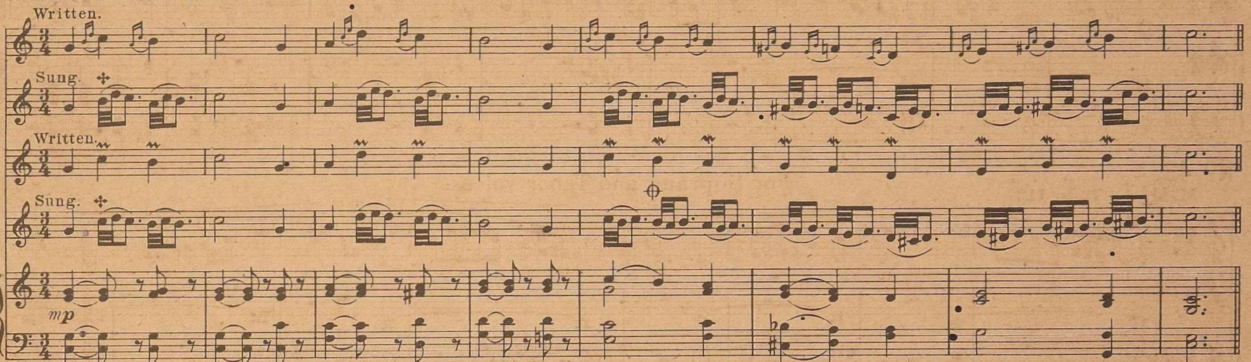
Nº 47. Acciaccatura.

M. M. 𝅗𝅥 = 72 to 108



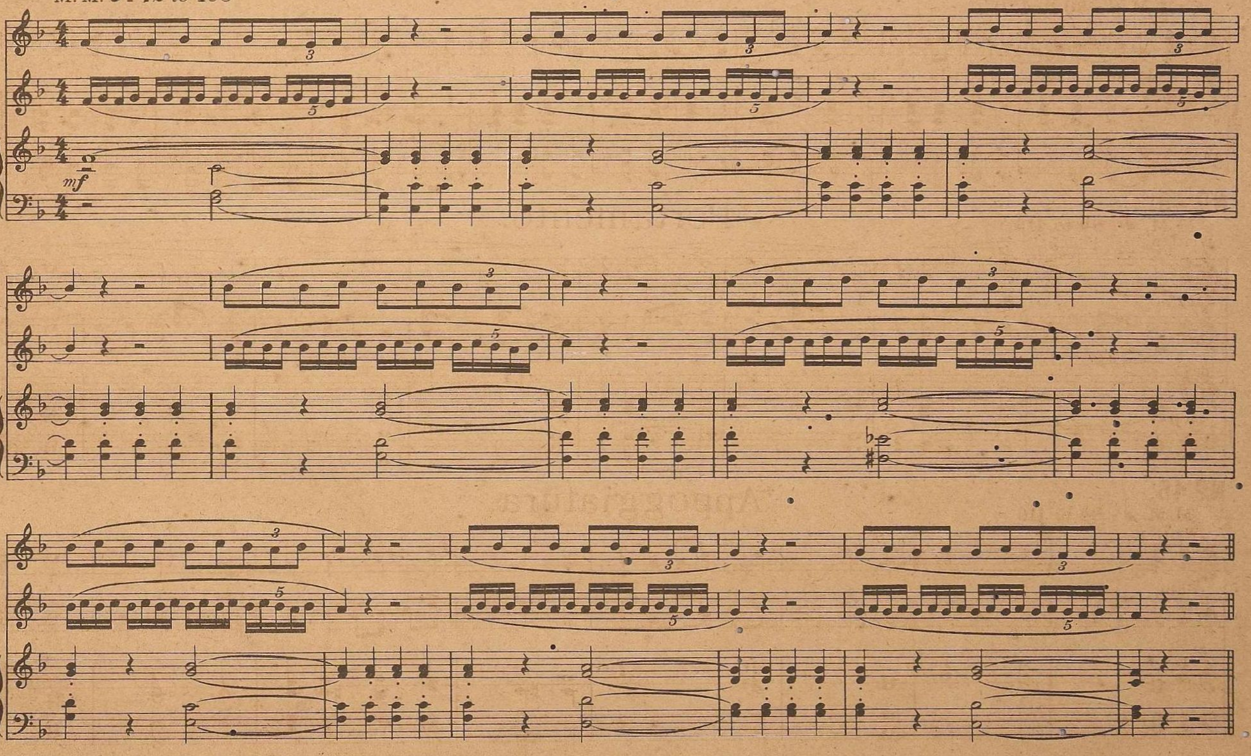
Nº 48. Double Acciaccatura and Mordente.

M. M. 𝅗𝅥 = 72 to 108



Nº 49. Trill or Shake.

M. M. 𝅗𝅥 = 72 to 108

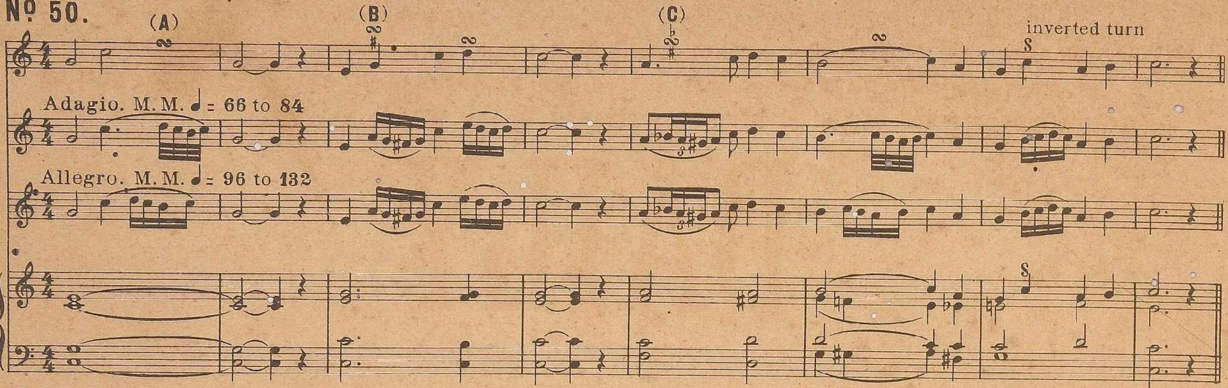


★ The accent must be placed on the principal note. Some authors recommend that the small note should be sung **before** the time of the principal note.

✣ The time of the small notes may be taken from the principal note or immediately before it as in the case of the acciaccatura. The auxiliary note in the inverted Mordente is usually a semitone below the principal note; but if the following principal note is a tone below the note immediately preceding it, then it is better that the auxiliary note also be sung a tone below. see ⊕ Rapid Method for the Voice.

*Turn or Gruppetto.

Nº 50.



* When the turn is placed **after** the note (see **A**) the principal note is always sung first, but if the turn is placed exactly **over** the note (see **B**) then the upper auxiliary note is generally sung first. If the turn is placed over or immediately after a **dotted** note, the first and last notes_ which are repetitions of the principal note_ get one-third each of the time of the principal note, the remaining one-third being given to the three notes between, which must be performed as a triplet, (see **C**)_ when a♯, ♭, or ♮ is placed above or below a turn, it indicates that the upper or lower note is to be inflected accordingly.

Concluding remarks.

The following hints and suggestions as to the Pronunciation and Interpretation in Songs etc; may be of some help to the young student.

With regard to the proper places for taking breath in a song, the first thing to be done is to find out the beginning and ending of the musical phrases or sentences; and, in the same way as we take our breath before and after a sentence in speech, so must we take our breath in singing. Always remember to rob the time that is necessary for taking breath from the **last** note of the phrase you are leaving, and never from the **first** note of the succeeding phrase, in order that the commencement of the latter may have its proper rhythmic value. This is a very common fault with amateurs generally, and all singing in this way shows a lack of promptness, and proves that the singer does not know how to phrase properly.

Correct pronunciation is obtained (1) by giving to each vowel its precise sound; (2) by articulating the consonants distinctly; (3) by giving every syllable its proper accent. Pronunciation in singing differs in one very important particular from pronunciation in speaking. In song the vowels are necessarily dwelt upon at greater length than in speech, and, therefore, to counterbalance as it were this longer sustaining of the vowels, the articulation of the consonants should be slightly exaggerated and more marked than in speaking. By observing this rule distinctness of utterance will be obtained. In an ordinary ballad you frequently cannot hear more than one word out of three. You have to imply the meaning. The treatment of the consonants also is most careless. Always remember to pay particular attention to all **initial** and **final** letters, especially such letters as **d-g-r-t**.

In every sentence, or expression of thought, there is generally some one word which requires to be distinguished in some way above the rest of the words. This is usually done by making an emphasis upon any particular words requiring to be so distinguished. One writer distinguishes the increased force of the voice into emphasis of force and emphasis of sense. Emphasis of force, he tells us, is that stress we lay upon almost every significant word; emphasis of sense, is that stress we lay upon one or two particular words, which distinguishes them from all the rest in the sentence. The former is variable, according to the conception and taste of the singer, and cannot be reduced to any certain rule; the latter is determined by the sense of the author, and is always fixed and invariable. From these principles we may deduce the following definitions: Emphasis, when applied to particular words is that stress which we lay in words that are in contra-distinction to other words, either expressed or understood. And hence will follow this general rule: wherever there is contra-distinction in the sense of the words, there ought to be emphasis in the pronunciation of them; the converse of this being equally true_ wherever we place emphasis, we suggest the idea of contra-distinction.

The excessive use of the **tremolo** or **vibrato** should be regarded as a bad fault, and from whatever cause, attention should be directed to it at once with a view of removing this defect.

NOTE.—In this new edition the Author has added important Exercises for acquiring facility of execution, also a Theme with melodious variations, for the purpose of putting in practice several of the Exercises contained in the work.

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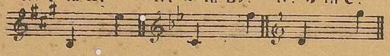
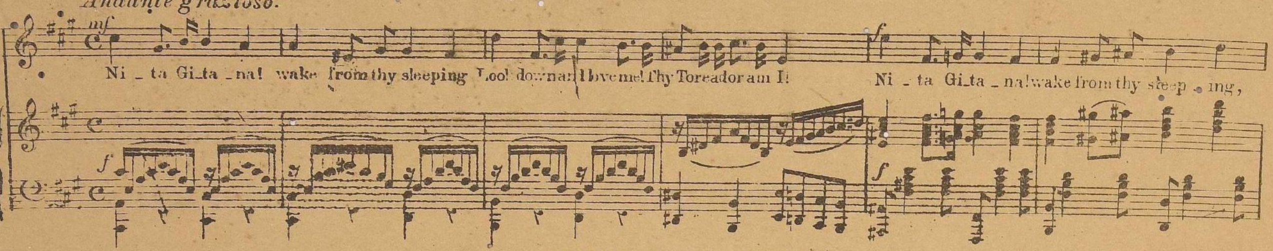
NITA GITANA.

№ 1 in A. № 2 in B♭. № 3 in C.



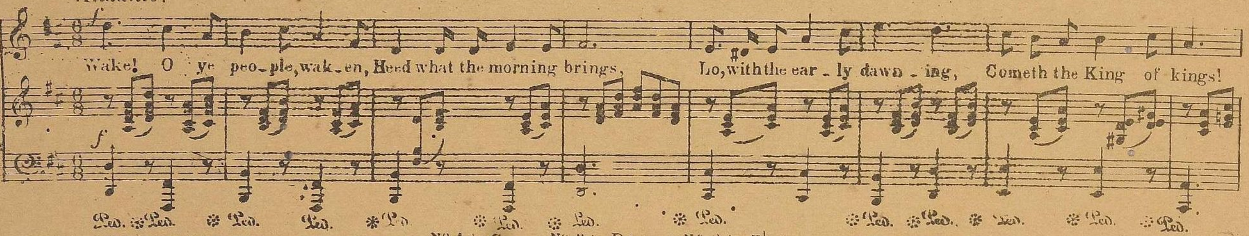
Words by F. E. WEATHERLY.



THE FIRST CHRISTMAS MORN.

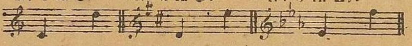
№ 1 in C. № 2 in D. № 3 in E♭.

Words by ARTHUR CHAPMAN.



QUESTIONS.

№ 1 in C. № 2 in D. № 3 in E♭.



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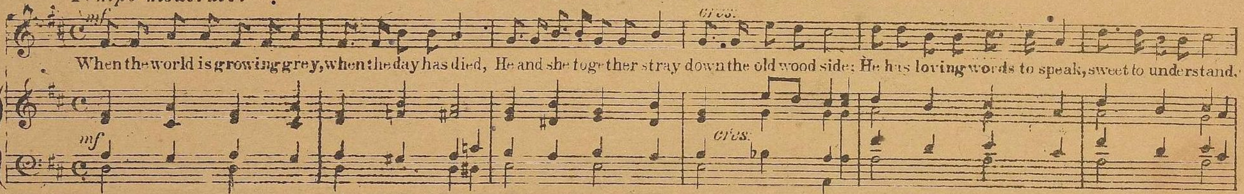
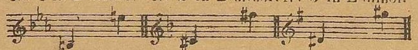


IN FAR JAPAN.

№ 1 in C minor. № 2 in D minor. № 3 in E minor.



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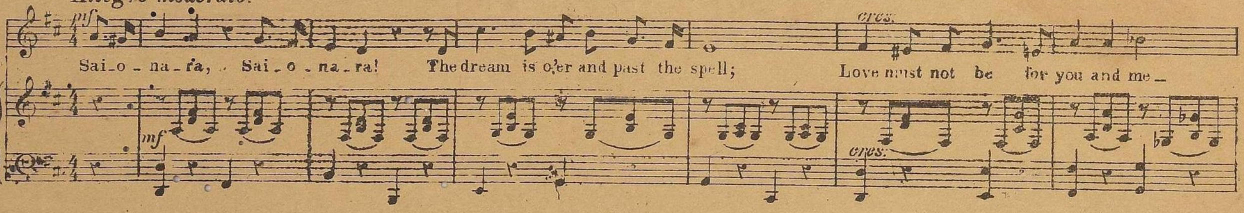
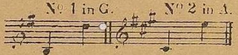
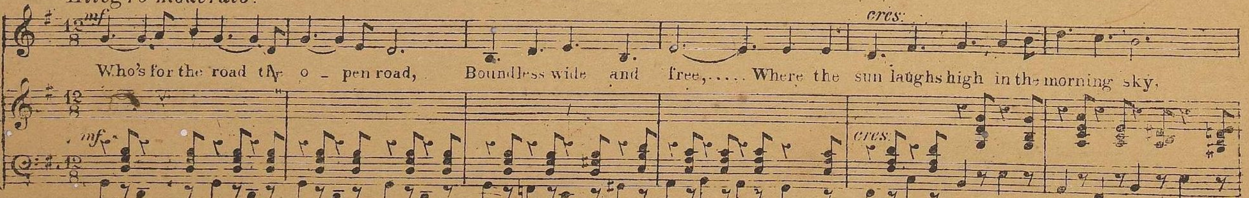


WHO'S FOR THE ROAD?

№ 1 in G. № 2 in A.



Words by F. E. WEATHERLY.



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"DAILY VOCAL EXERCISES."

A FEW PRELIMINARY REMARKS BY THE AUTHOR.

I HAVE not intended by this little work to publish a Singing Method. There are already many Singing Methods, and some are excellent. Voices and Throats differ so much that it would be difficult to write a Method to suit all. Some voices are naturally flexible; others are not. Some find great difficulty in uniting the different registers of the voice; others do not. The intonation of some voices is defective at first, not from want of ear, but from weakness of the throat, &c. A *good* and experienced Master will know at once the best and easiest method to adopt for the development and cultivation of the voice under his tuition.

My object in publishing this little work is to set down a few useful Exercises for the development of the voice, and, at the same time, keep the price of the work within the means of all.

In many excellent Methods the Exercises are only given in one key (the key of C), and the Student is expected to transpose them in every key, that every part of the voice may be exercised. Many Students find transposition very difficult, and often strike wrong chords, which naturally leads to false Singing.

The Exercises in this work are set down *in every key,* so that the Student will not have the trouble of transposing them, and incur the risk of striking wrong chords. These Exercises should be practised on the five Italian vowels, because it is quite necessary that the Student should know how to produce the voice on all the vowels, and not merely on A.

The Italian vowels are pronounced thus:—A, as in the English word "arm;" E, as in "egg"; I, as in "inn"; O, as in "ocean"; U, as in "truth." The E and the O in many words are pronounced open, as in "Ever" and in "Organ," and some of these exercises may be practised also on these open sounds.

The Breath should always be taken slowly, and never in a hurry. Do not inhale too much at a time, it will smother the voice. The Breath should be given out with parsimony, just sufficient to produce the right sound, and no more.

The Mouth should not be too open, nor too closed, but in natural positions, giving, if possible, an easy and pleasant expression to the face: and, above all, avoid all grimaces.

The Head and Neck should never be stretched out in an unnatural position, but kept perfectly perpendicular with the rest of the person.

The Beginner should not practise these Exercises for more than a quarter of an hour at a time, but in the course of time the practice may be increased to half an hour and more.

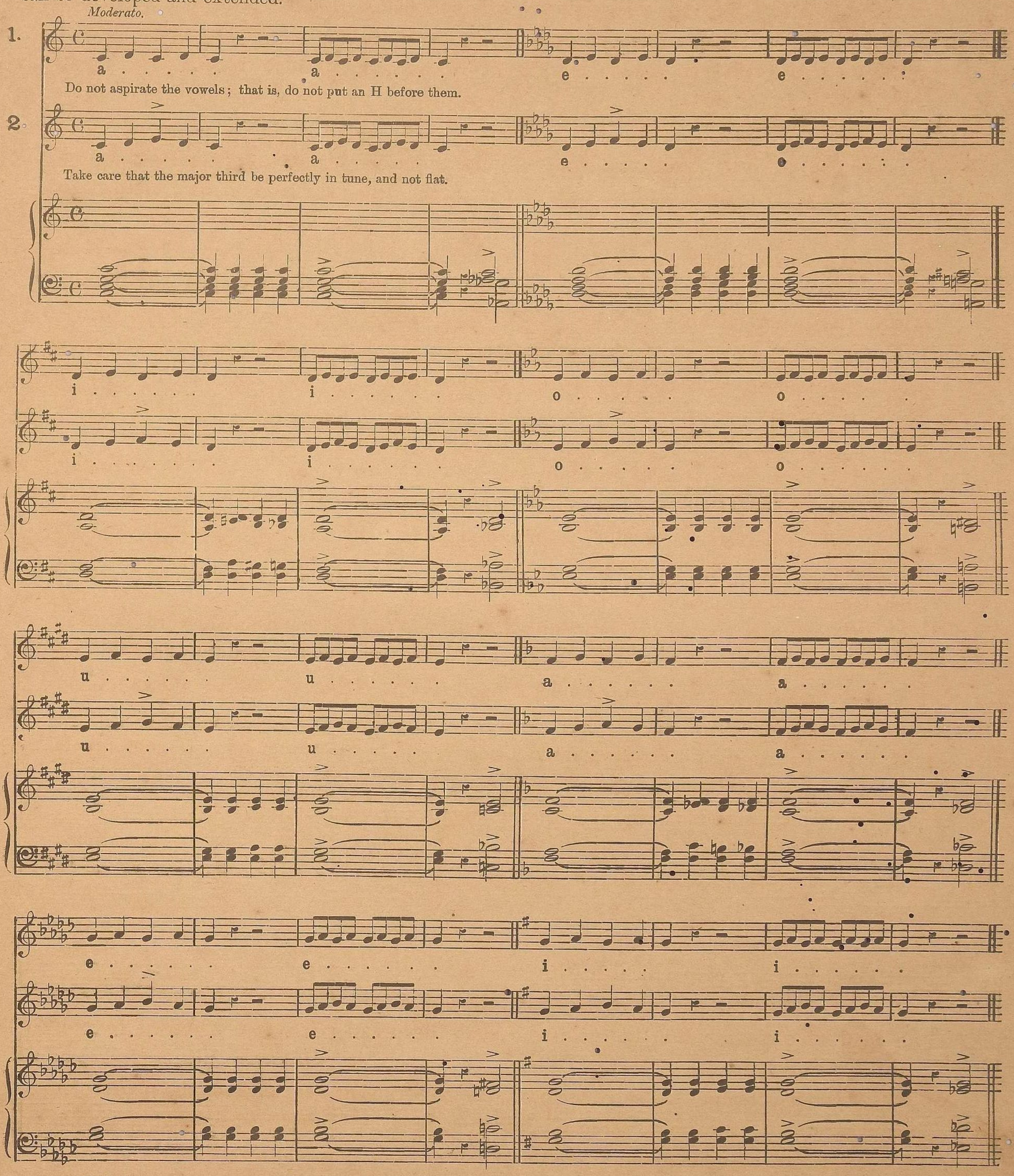
Never attempt to sing compositions too difficult, or beyond the power or compass of the voice, but, especially at first, content yourself with singing simple things. Learn them thoroughly well. Whatever you sing endeavour to sing it with ease, without having to look at the notes or at the words. Sing it well, and by so doing you will give pleasure to yourself and to those who are listening to you.

CIRO PINSUTI

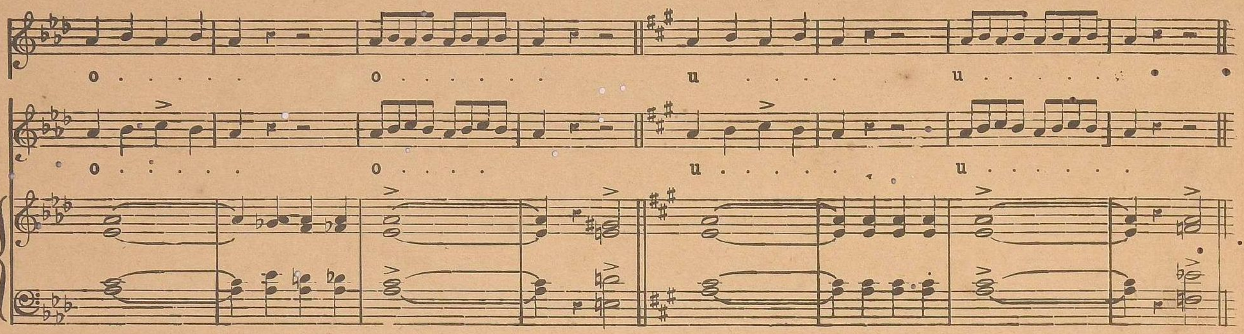
DAILY VOCAL EXERCISES.

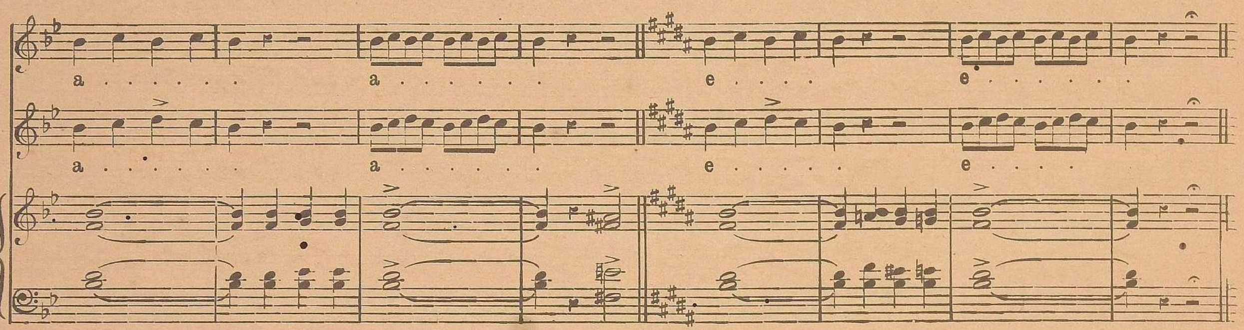
CIRO PINSUTI.

The student should commence and end each one of these Exercises within easy compass of the voice. Forcing the voice is always wrong, and often leads to singing out of tune. It is only by constant daily practice that the voice can be developed and extended.

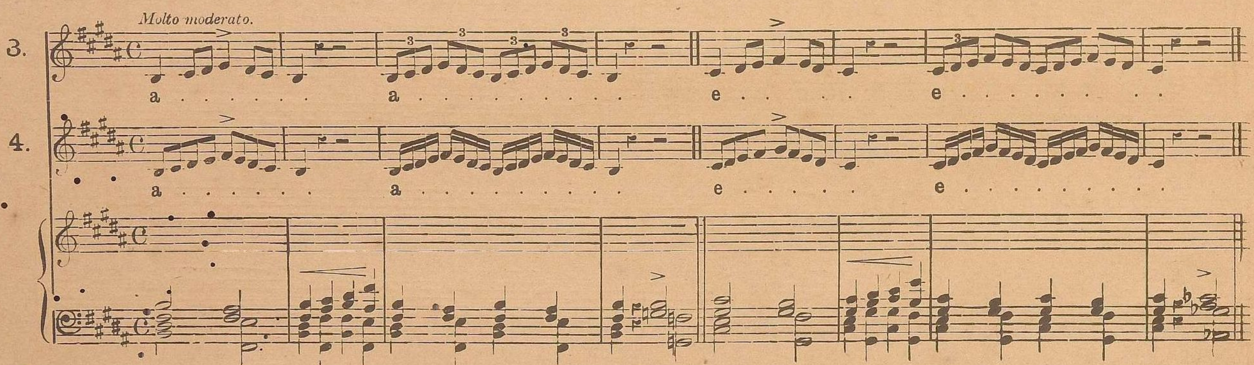


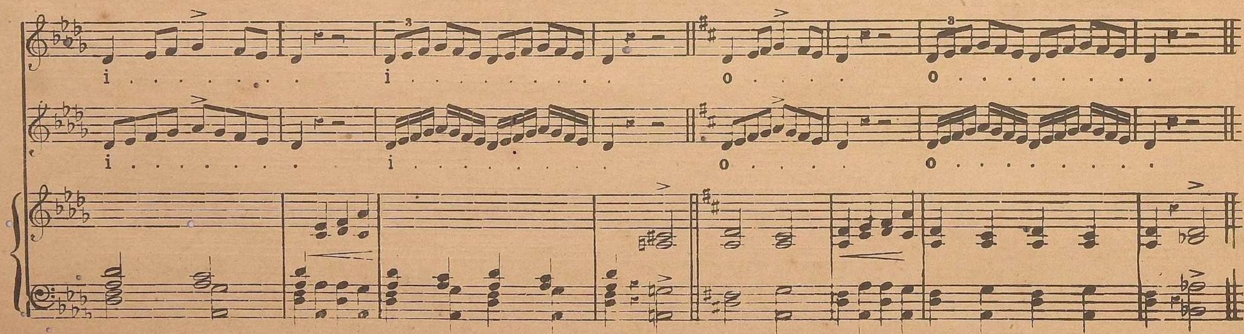
☞ It is important to remember that in *all* the following Exercises the Italian vowels are to be pronounced thus. **A** as in the English word arm; **E** as in egg; **I** as in inn; **O** as in ocean; **U** as in truth.

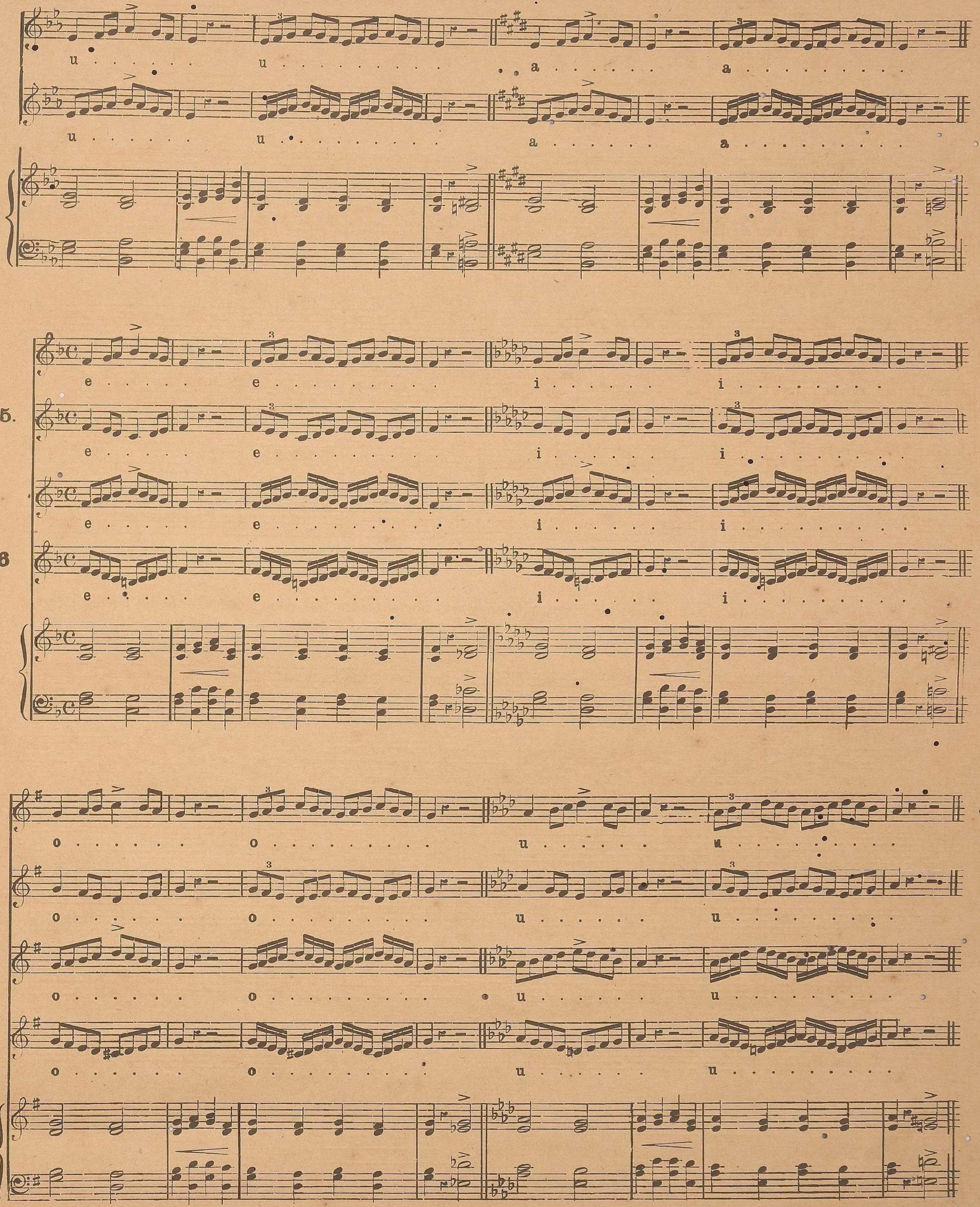


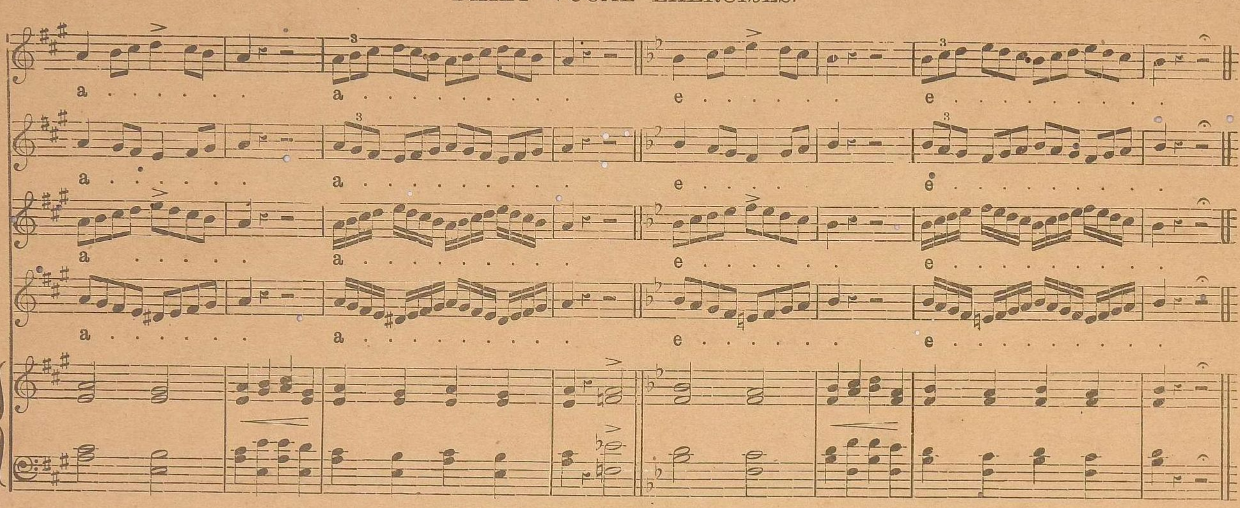


The Exercises from No. 1 to No. 8 should be sung neither *legato* nor *staccato*, but each note should be perfectly clear taking great care that all intervals are true, especially the semitones.



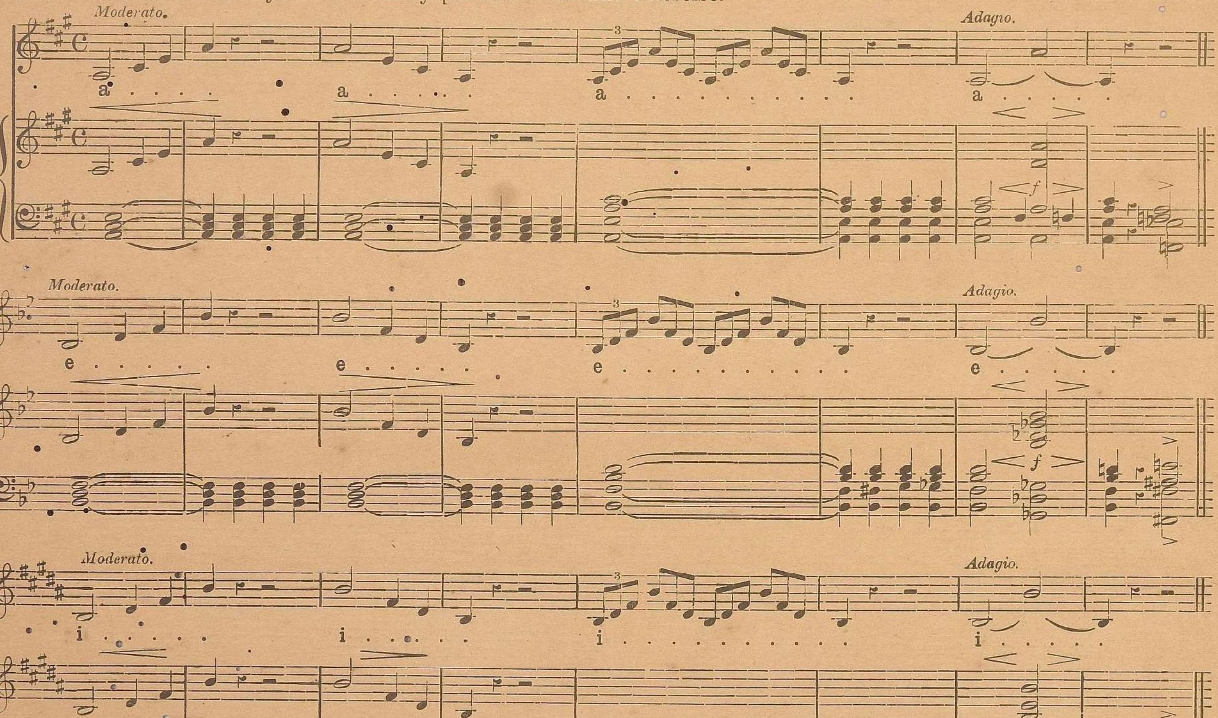


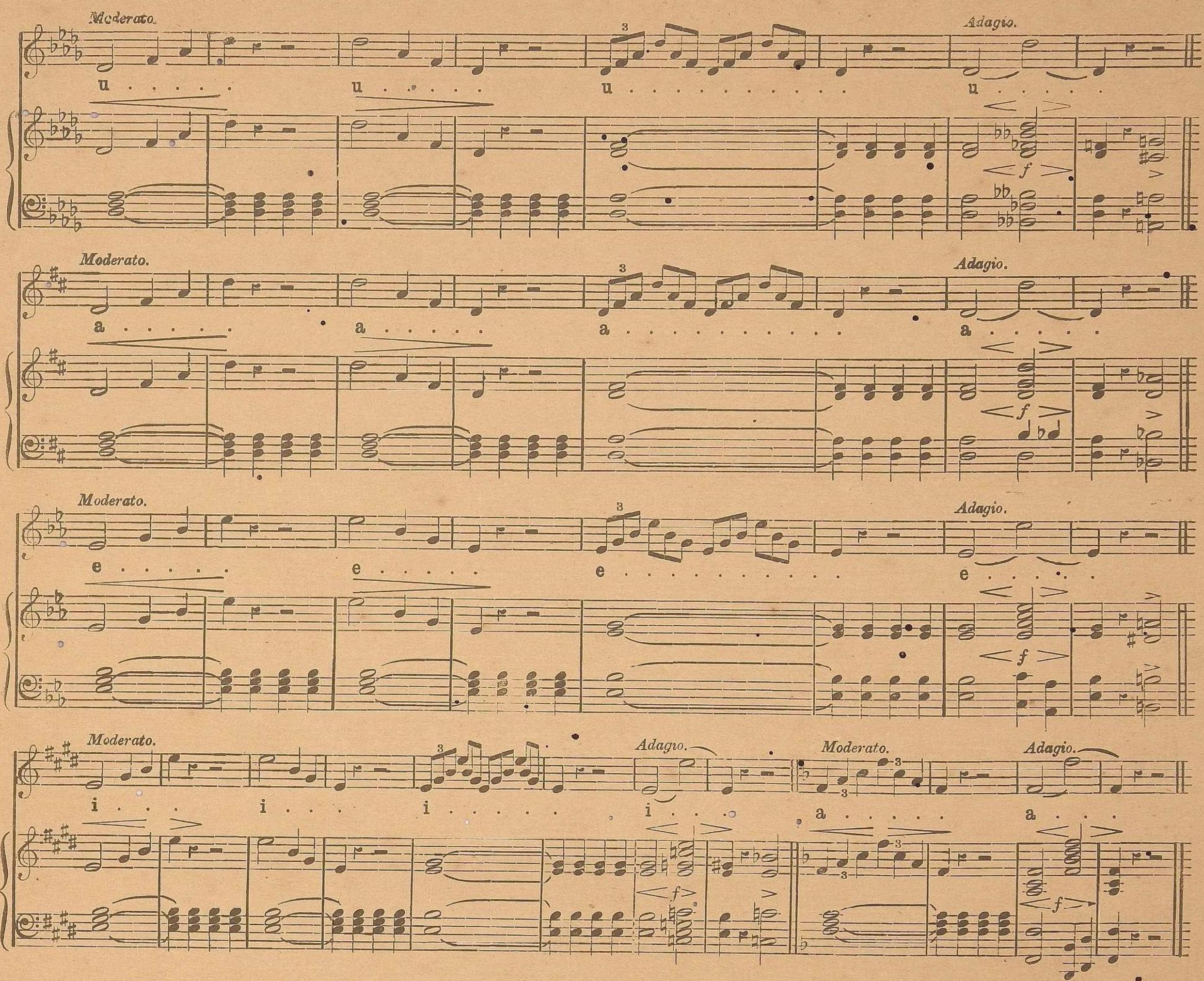

u . . . . . u . . . . a . . . . a . . . .
u . . . . u . . . . a . . . . a . . . .
e . . . . . . e . . . . i . . . . i . . . .
5.
e . . . . . . e . . . . i . . . . i . . . .
e . . . . . . e . . . . i . . . . i . . . .
6
e . . . . . . e . . . . i . . . . i . . . .
o . . . . . . o . . . . u . . . . u . . . .
o . . . . . . o . . . . u . . . . u . . . .
o . . . . . . o . . . . u . . . . u . . . .
o . . . . . . o . . . . u . . . . u . . . .



The student should always end the daily practice with this Exercise.

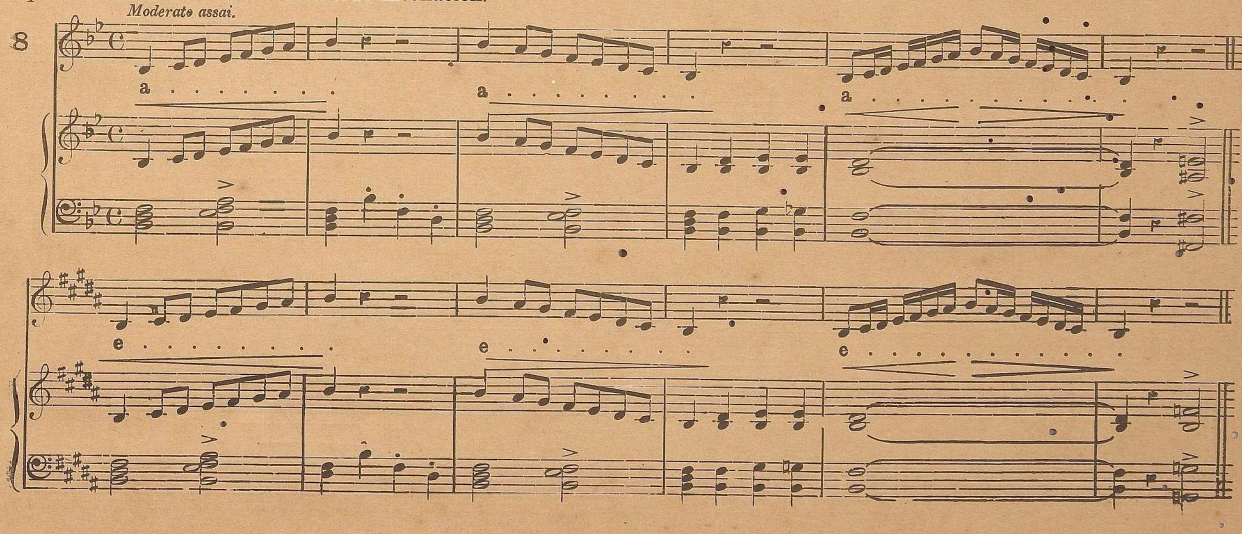
7.

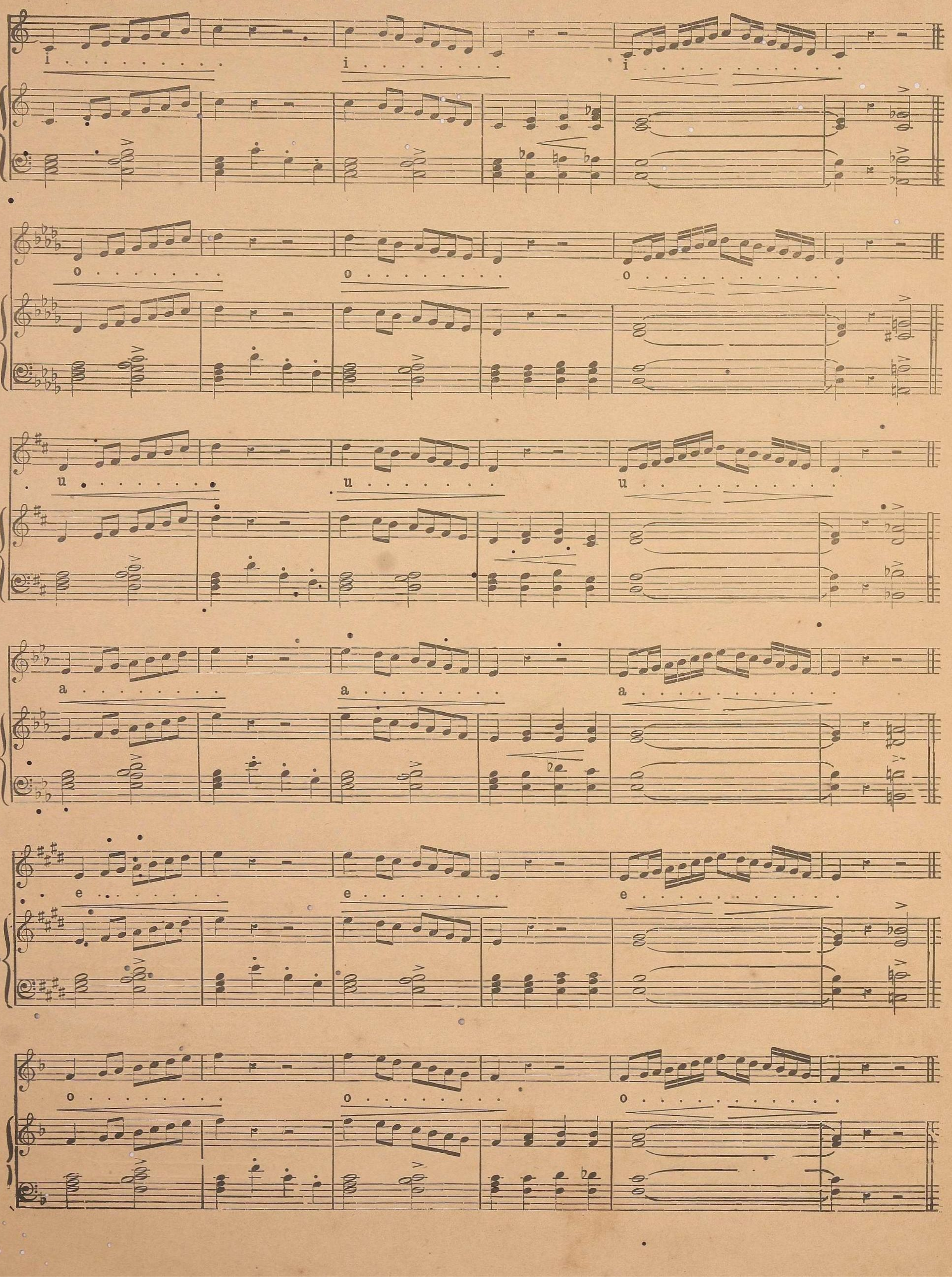




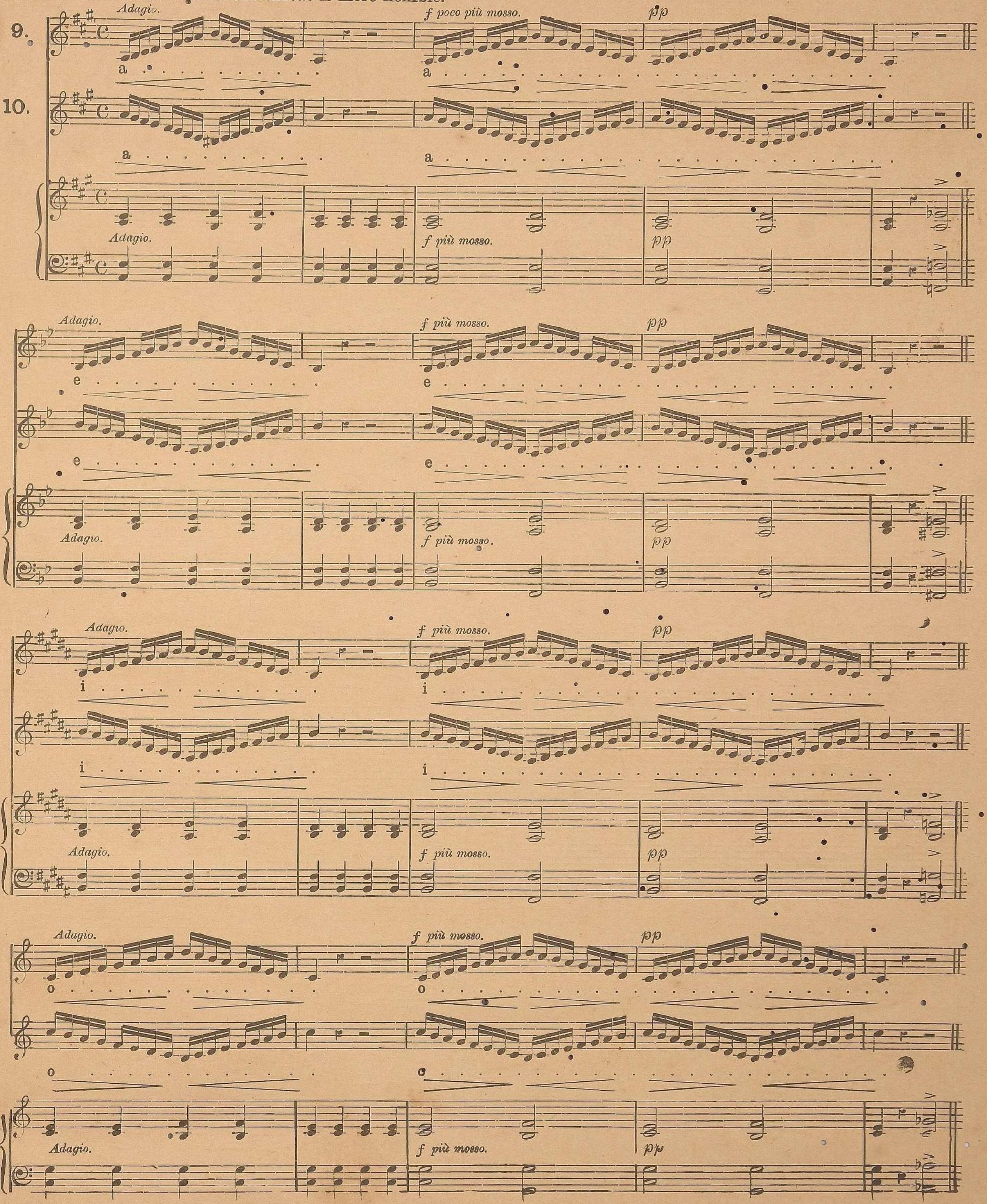
The Exercises from No. 8 to No. 13 should be practised with all sorts of lights and shades, sometimes beginning *piano* and ending *forte*, sometimes beginning *forte* and ending *piano*; but great care must be taken that the *forte* and *piano* do not interfere with a true intonation.

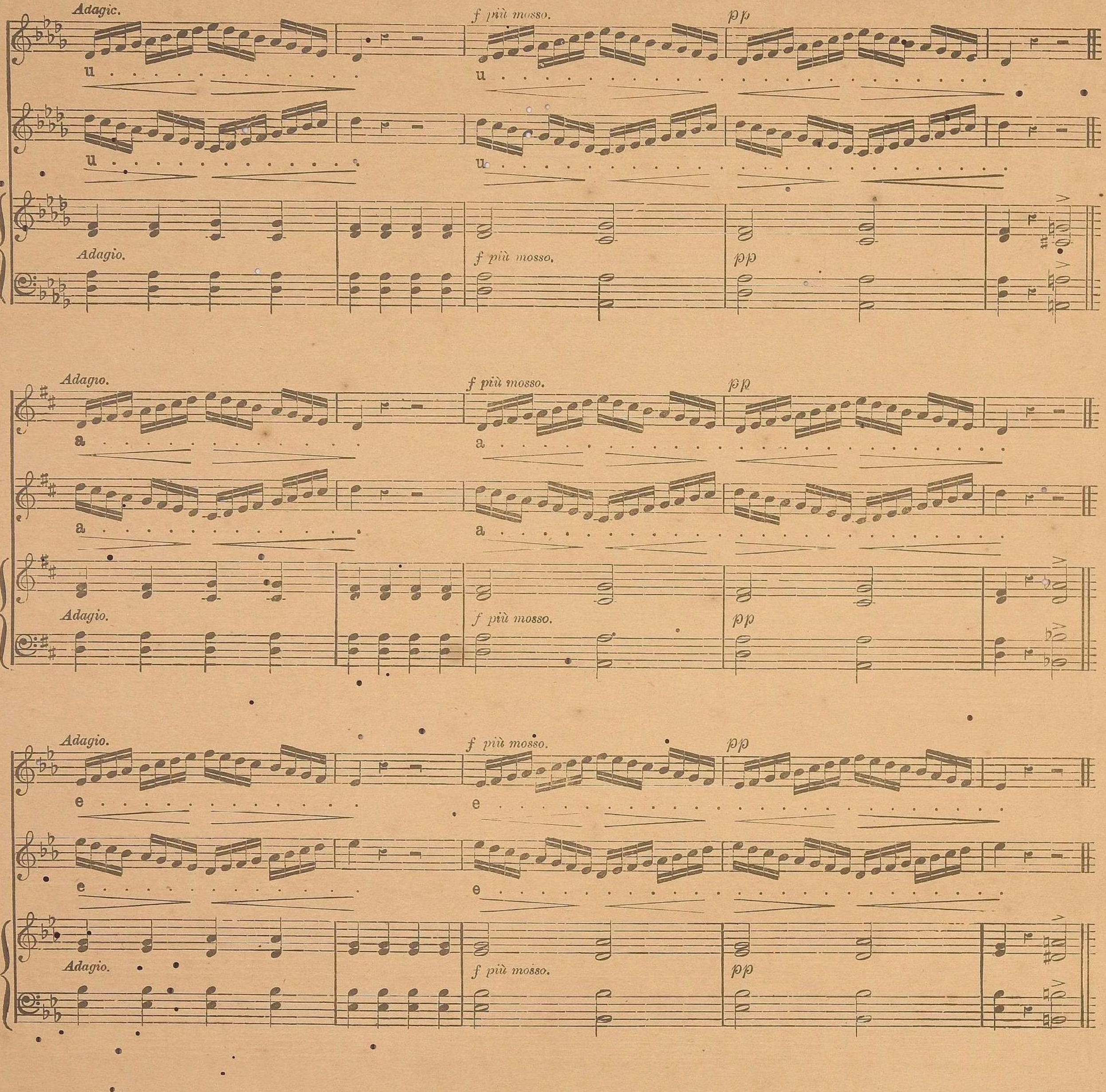
8




i
i
i
o
o
o
u
u
u
a
a
a
e
e
e
o
o
o

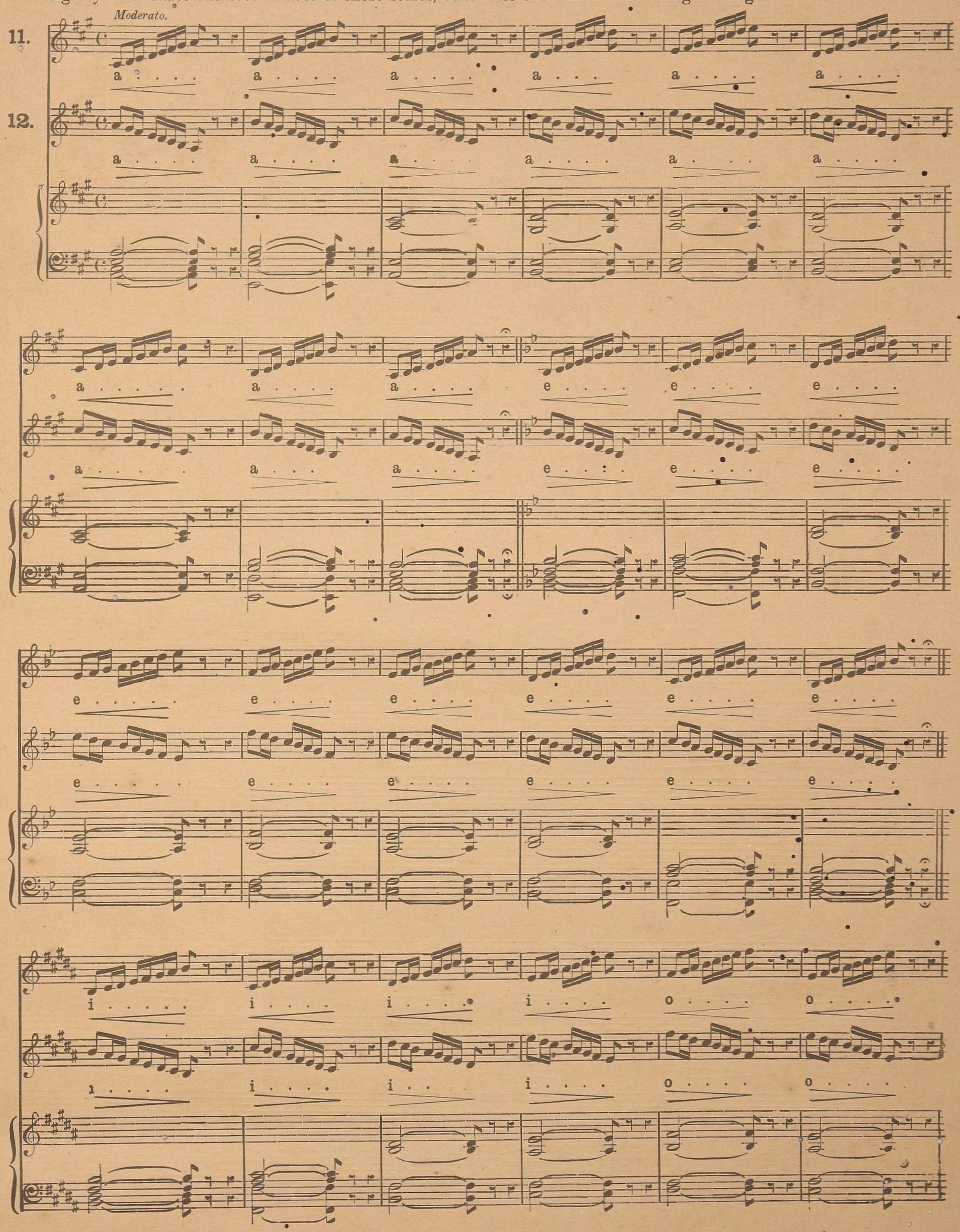
Should the students find it too difficult, at first, to sing the two scales in one breath, then leave out the three last bars of this Exercise until the throat is more flexible.

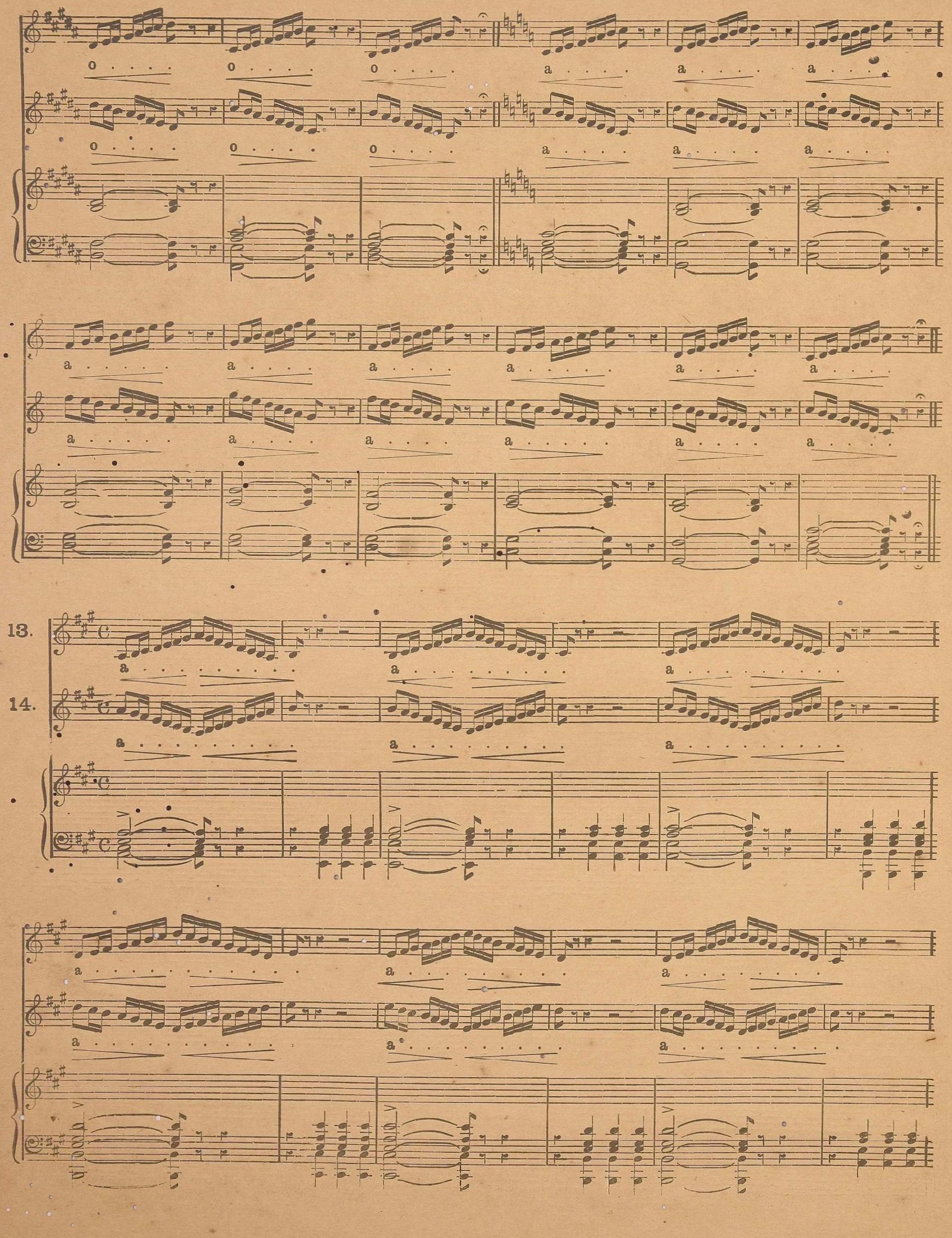


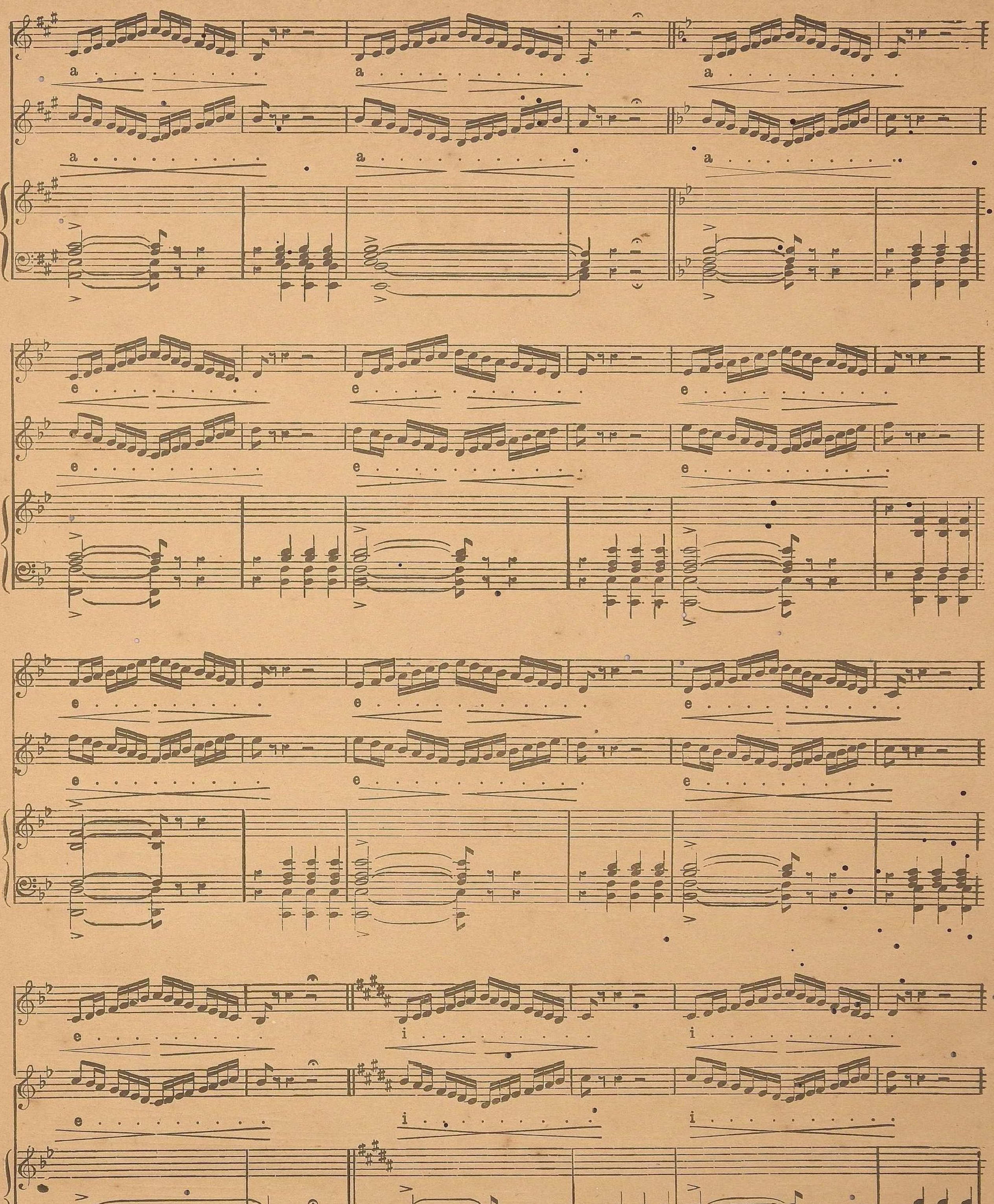


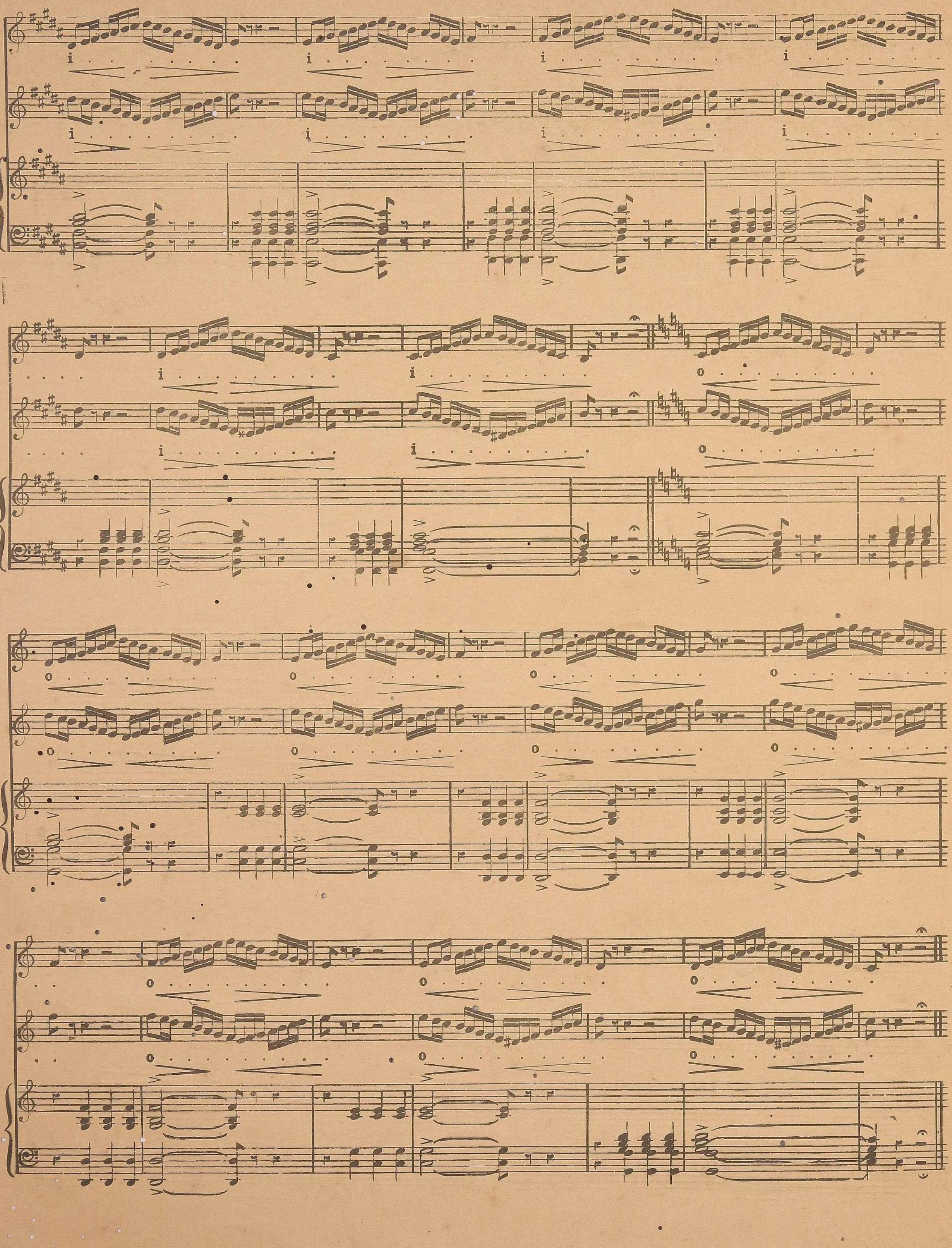
Adagic.
f più mosso.
pp
u
u
u
u
Adagio.
f più mosso.
pp
Adagio.
f più mosso.
pp
a
a
a
a
Adagio.
f più mosso.
pp
Adagio.
f più mosso.
pp
e
e
e
e
Adagio.
f più mosso.
pp
Adagio.
f più mosso.
pp
a
a
a
a
Adagio.
f più mosso.
pp

Slightly accentuate the second note of these scales, otherwise the whole scale will go wrong.




o
a
13.
14.

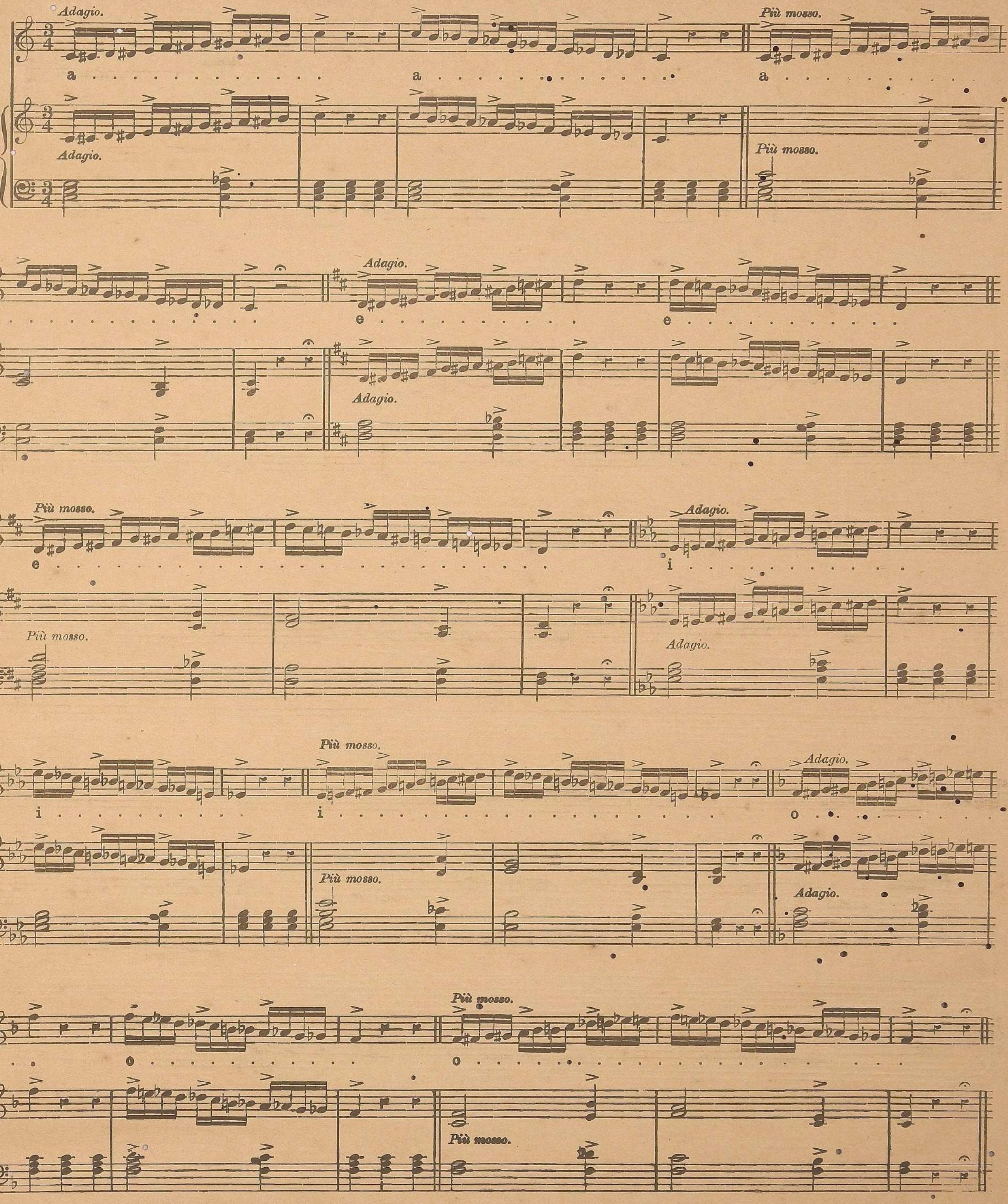

a . . . . a . . . . a . . . .
a . . . . a . . . . a . . . .
e . . . . e . . . . e . . . .
e . . . . e . . . . e . . . .
e . . . . e . . . . e . . . .
e . . . . e . . . . e . . . .
e . . . . i . . . . i . . . .
e . . . . i . . . . i . . . .


i
o

CHROMATIC SCALES.

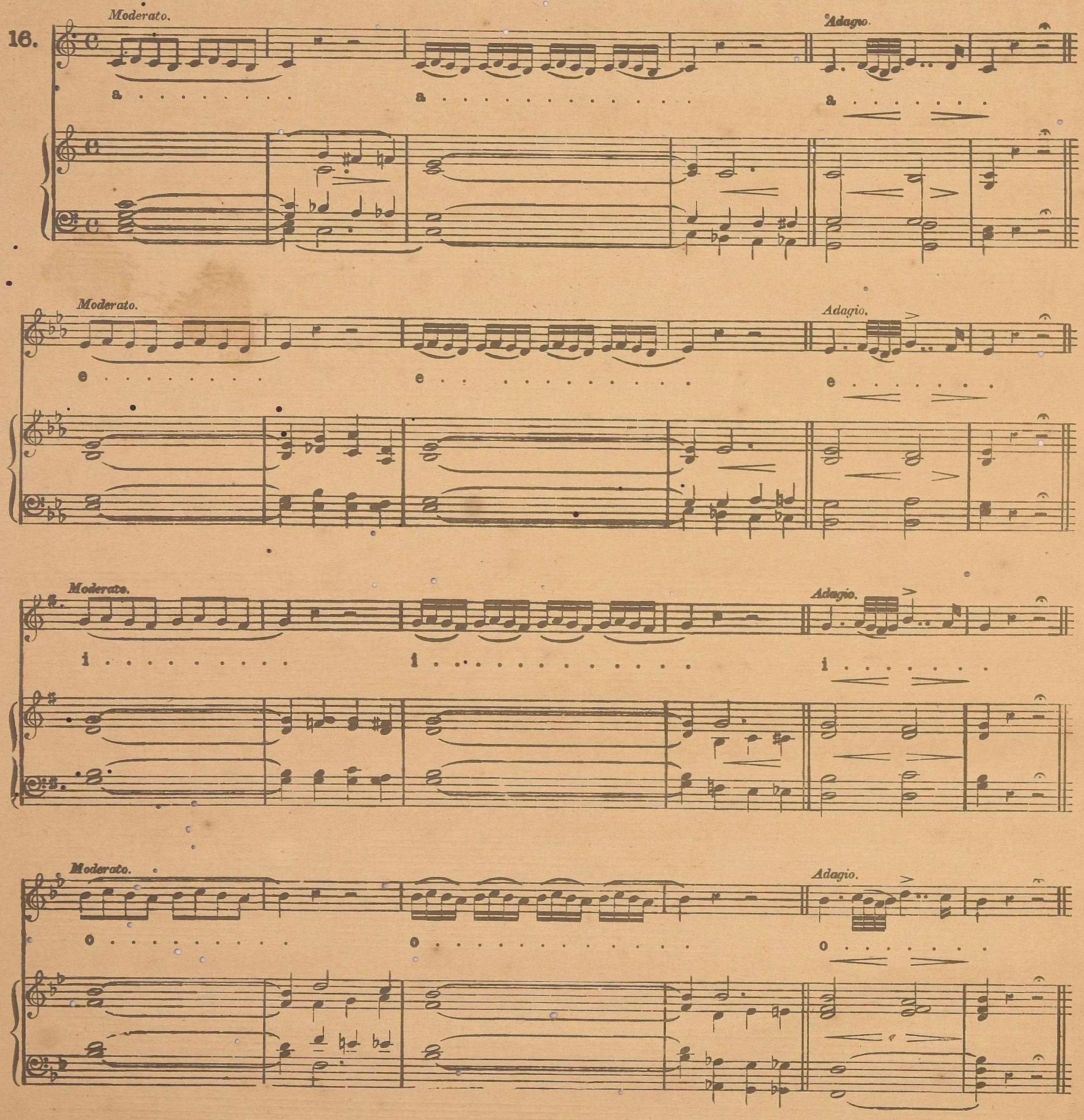
Accentuate well the first note of each group, both in ascending and descending.

15.

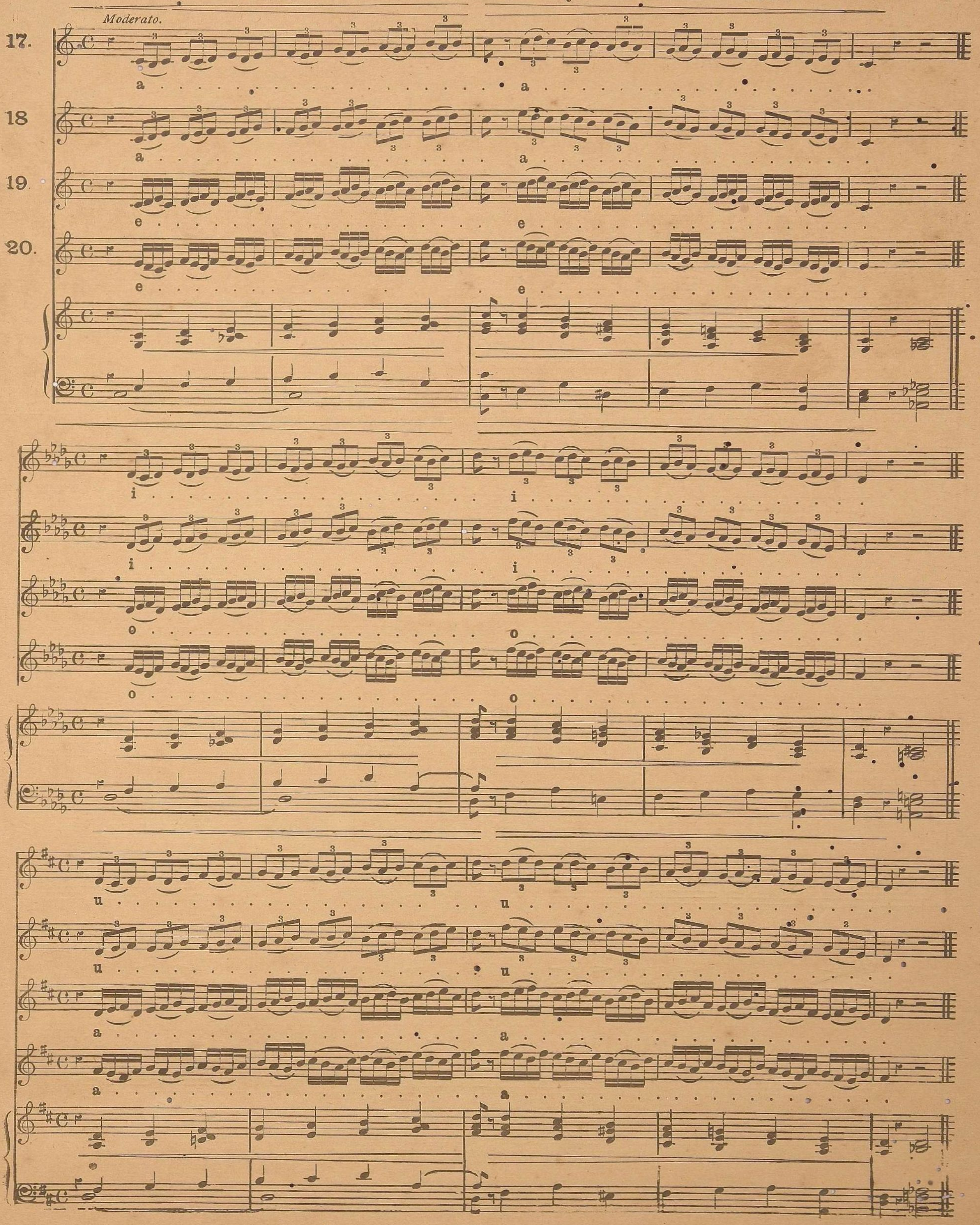


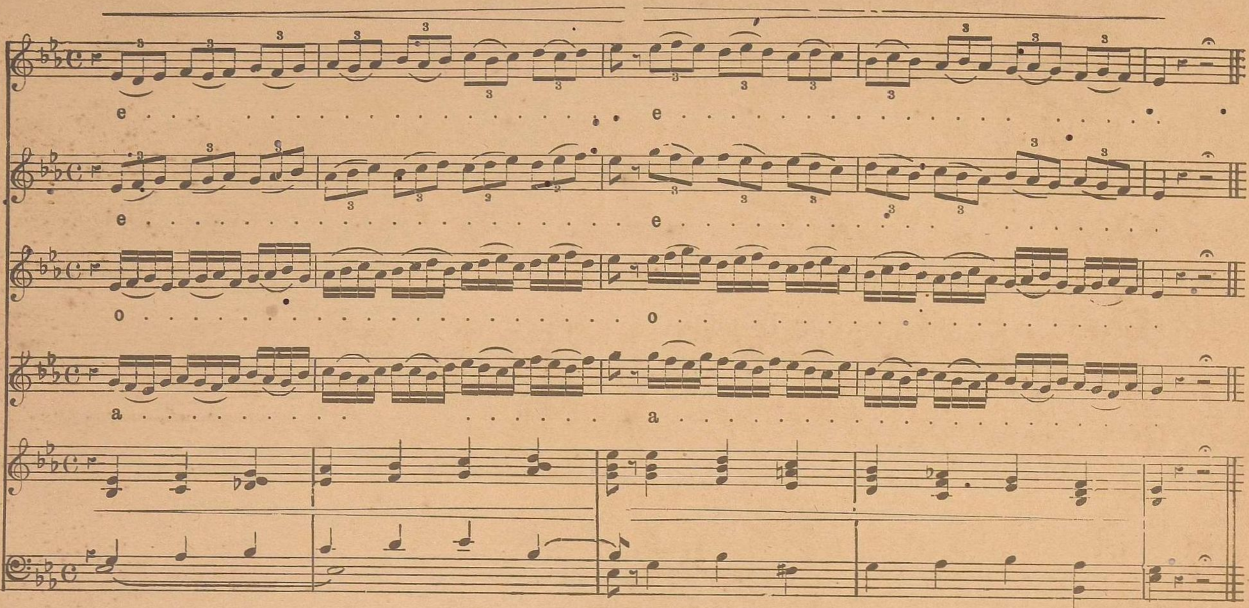
GRUPPETTO OR TURN.

Take great care that each note be perfectly distinct.

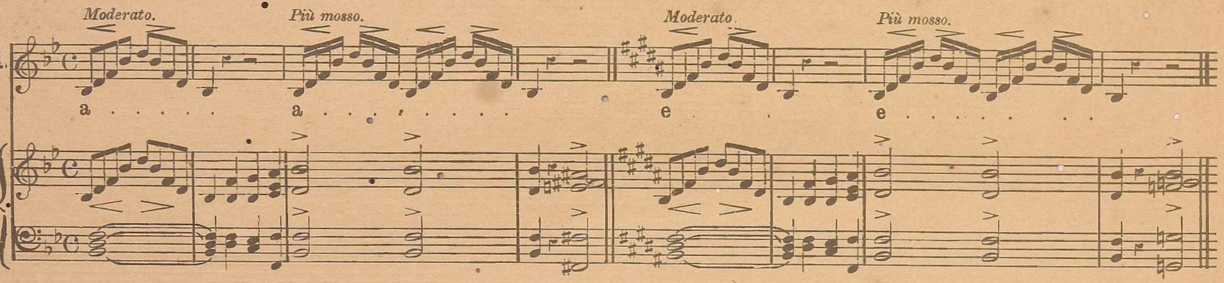


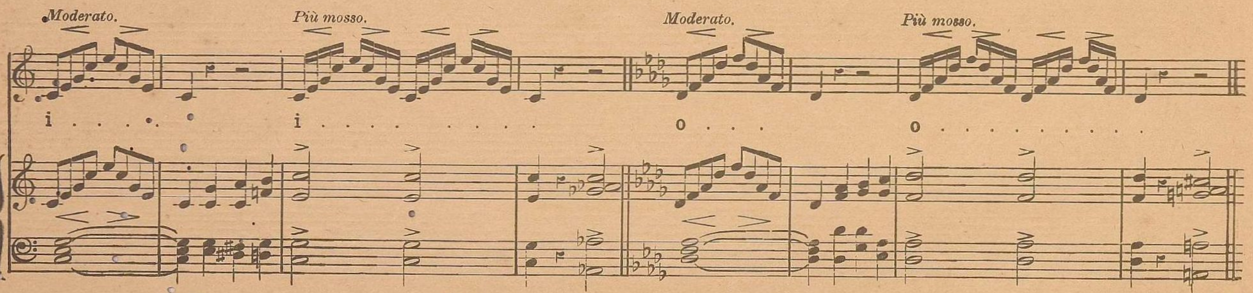
ADDITIONAL EXERCISES FOR ACQUIRING EXECUTION.

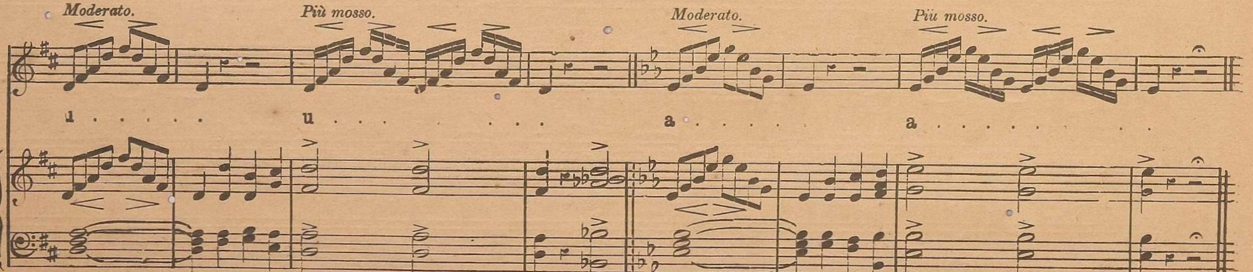



e . . . . e . . . .
e . . . . e . . . .
o . . . . o . . . .
a . . . . a . . . .

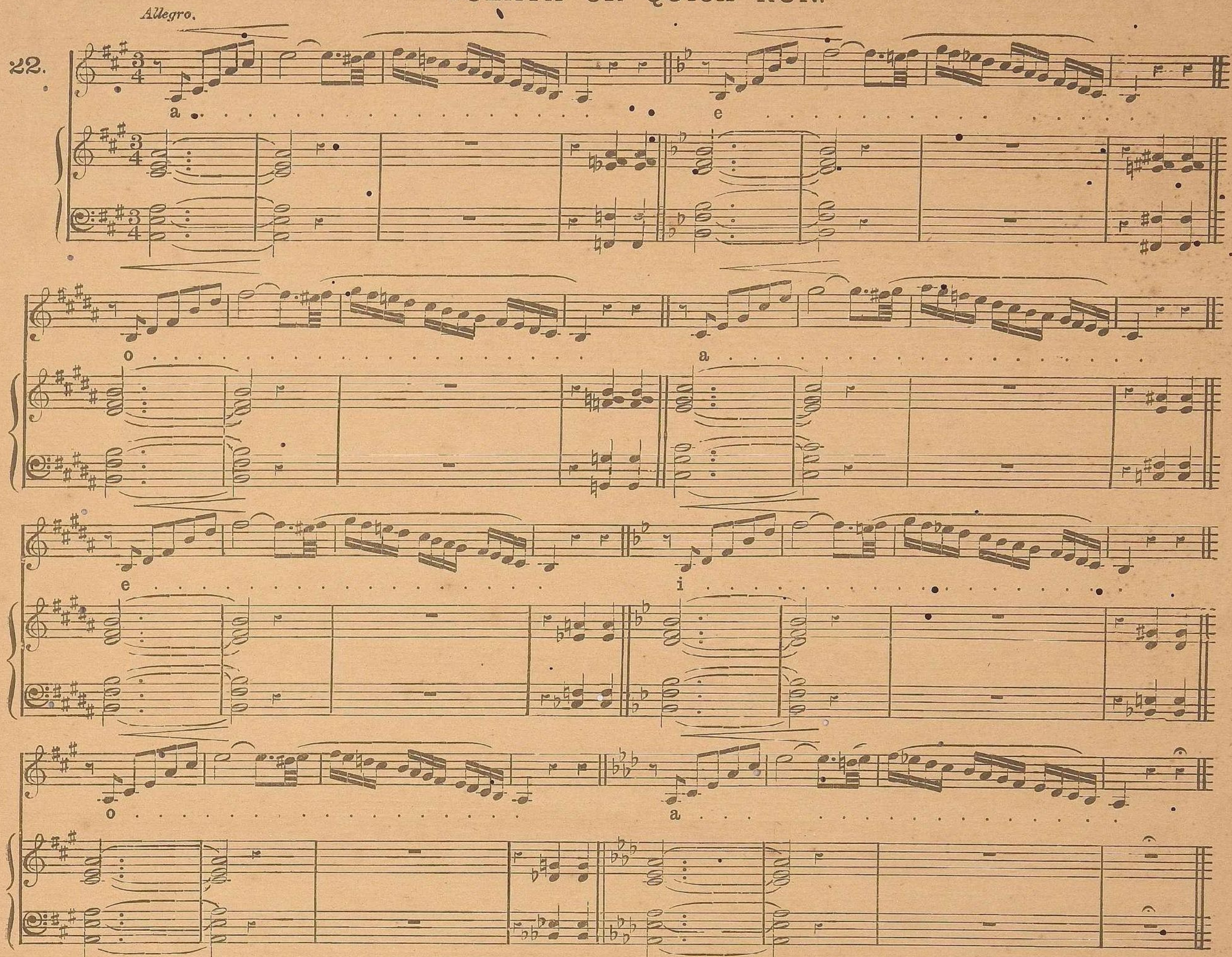
21.


Moderato.
Più mosso.
Moderato.
Più mosso.
a . . . . . .
a . . . .
e . . . . . .
e . . . .


Moderato.
Più mosso.
Moderato.
Più mosso.
i . . . . . .
i . . . .
o . . . . . .
o . . . .


Moderato.
Più mosso.
Moderato.
Più mosso.
u . . . . . .
u . . . .
a . . . . . .
a . . . .

VOLATA OR QUICK RUN.



I have not written an Exercise for the Shake, because I consider that beautiful ornament a result of a highly trained throat. Some have it almost naturally, though not perfect; others never acquire it. When students can sing all these Exercises well, and the scales with rapidity, they will find that the Shake will come by itself, and then will be the time to practise and make it perfect

THEME WITH VARIATIONS,

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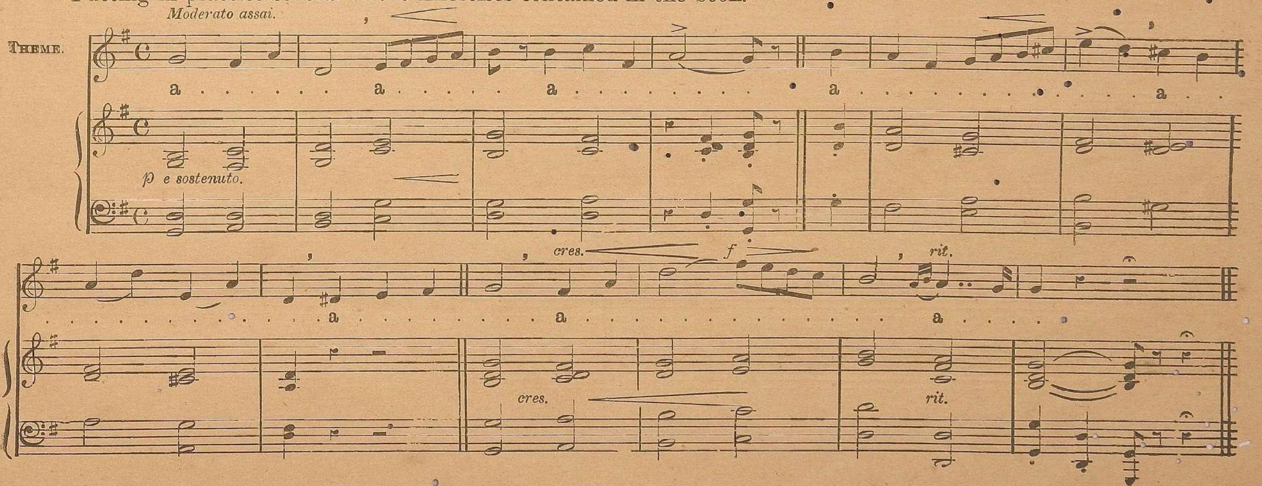
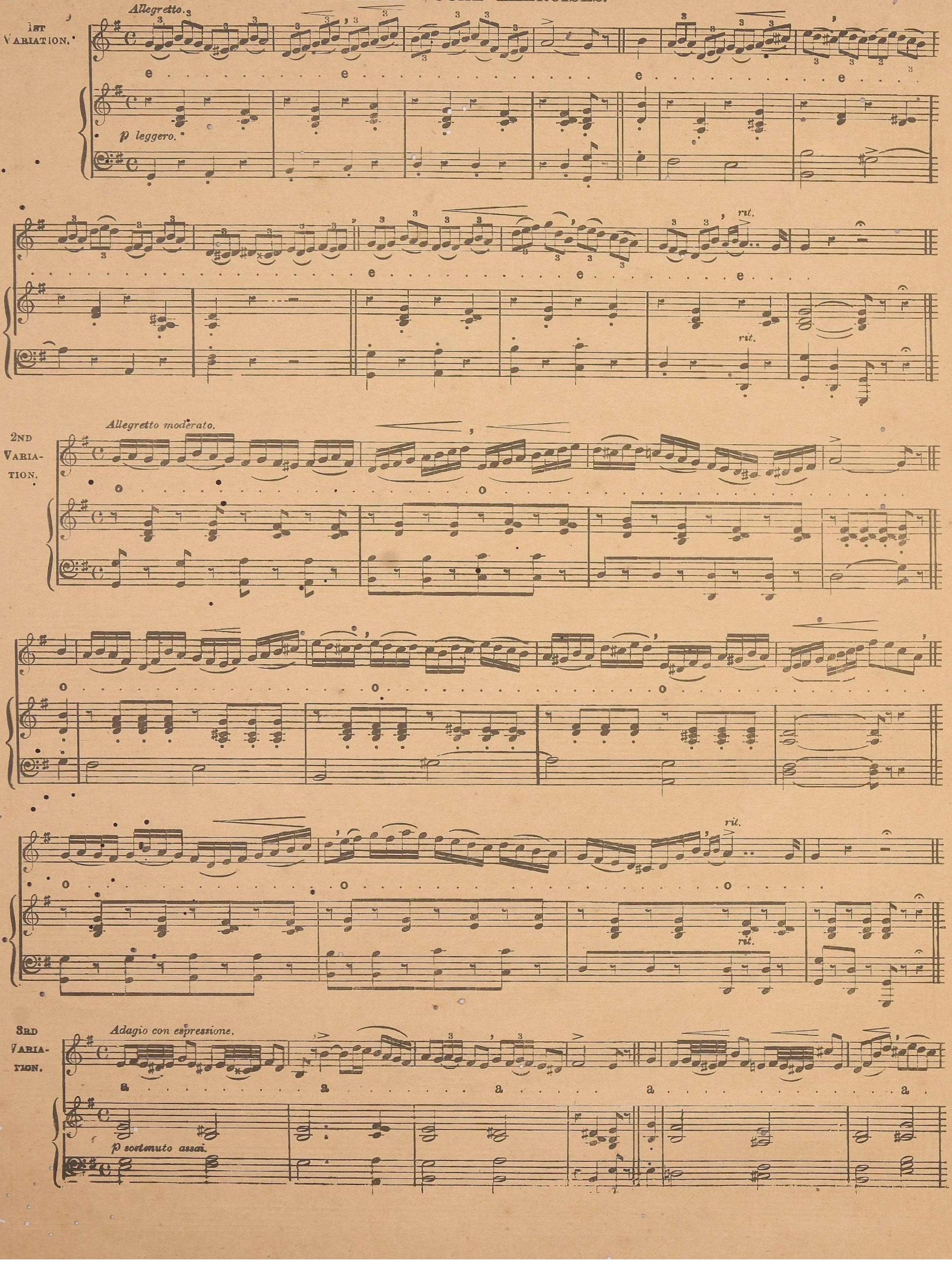
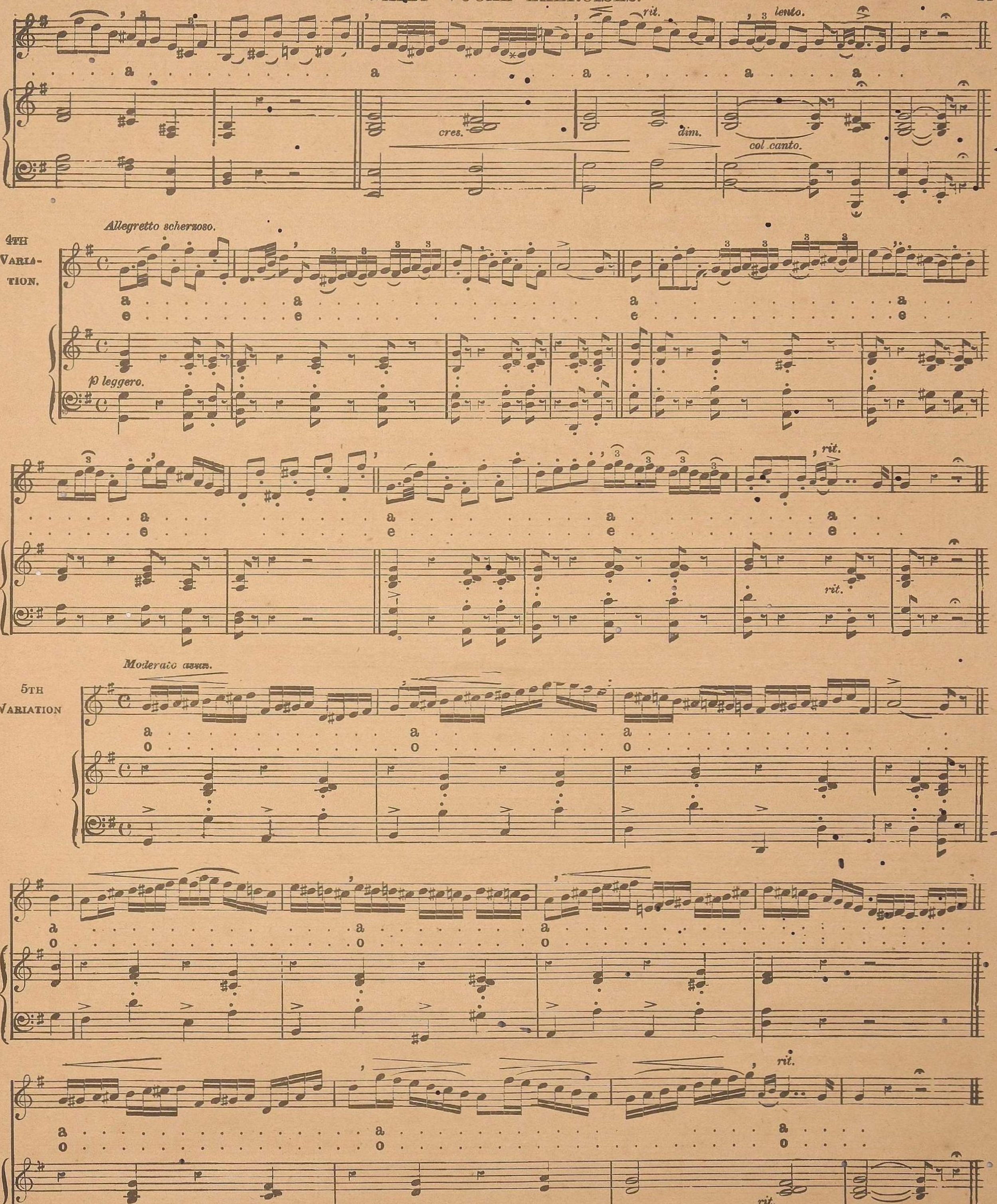



1st Variation.
Allegretto.
p leggero.
rit.
2nd Variation.
Allegretto moderato.
3rd Variation.
Adagio con espressione.
p sostenuto assai.


rit.
lento.
cres.
dim.
col canto.
Allegretto scherzoso.
4TH VARIATION.
p leggero.
rit.
rit.
Moderato assai.
5TH VARIATION
rit.
rit.

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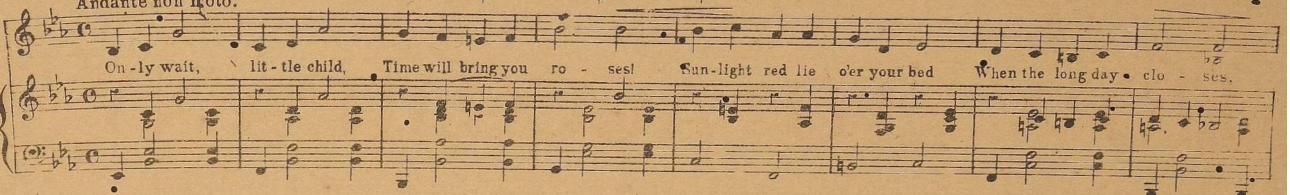
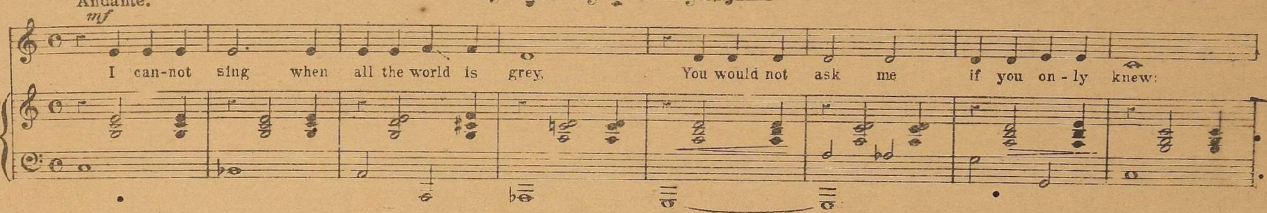
Words by ALICE E GILLINGTON.



LILIES.

No 1. in Eb. No 2. in C. No 3. in D.

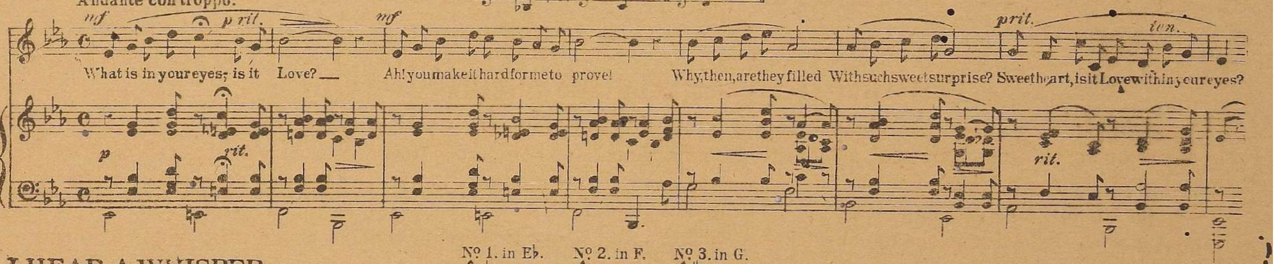
Words by LILIAN SCOTT.



WHAT IS IN YOUR EYES.

No 1. in D. No 2. in Eb. No 3. in F.

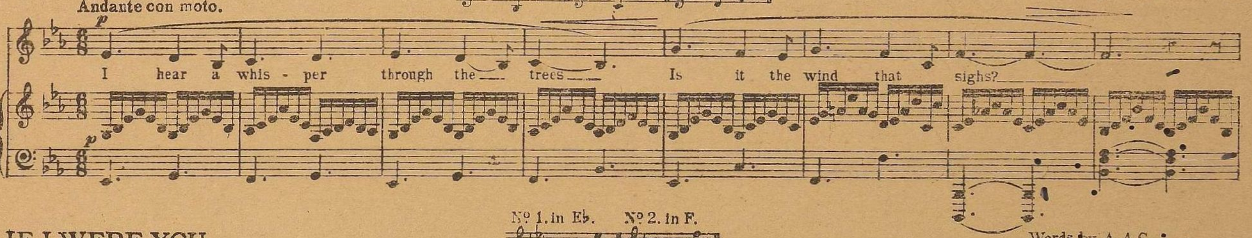
Words by LILIAN SCOTT.



I HEAR A WHISPER.

No 1. in Eb. No 2. in F. No 3. in G.

Words by LILIAN SCOTT.



IF I WERE YOU.

No 1. in Eb. No 2. in F.

Words by A.A.C.
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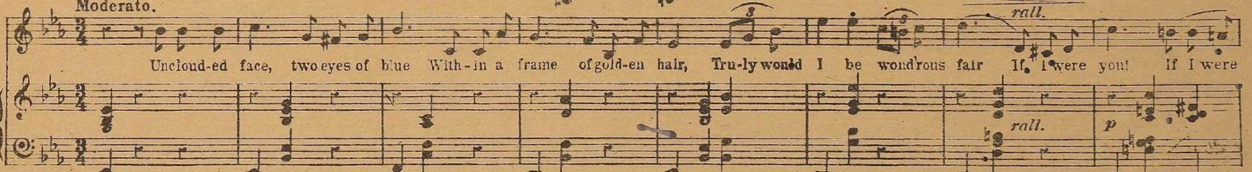
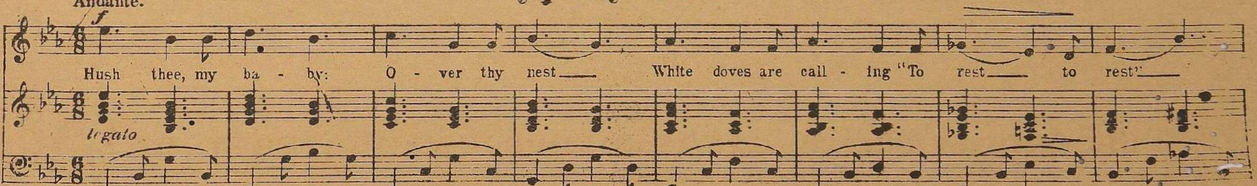


A LULLABY.

No 1. in C. No 2. in Eb.

Words by E. GRACE MERRIMAN.



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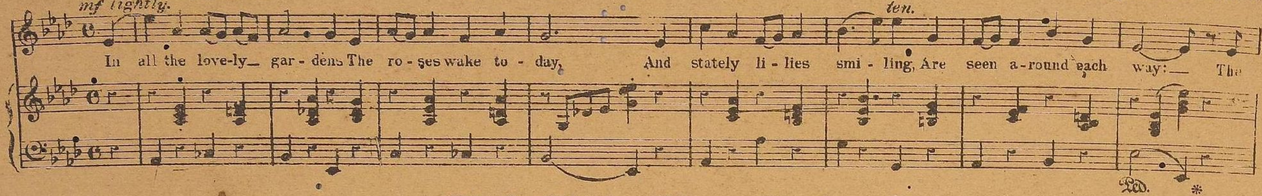
IN ALL THE LOVELY GARDEN

No 1 in F. No 2 in G. No 3 in Ab. No 4 in Bb.

Words by E. TESCHEMACHER.

Allegro ma grazioso.

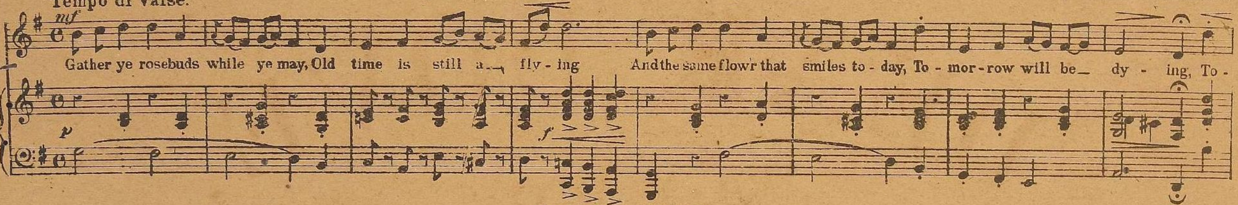


GATHER YE ROSEBUDS.

No 1 in F. No 2 in G. No 3 in A. No 4 in Bb.

Words by ROBERT HERRICK.

Tempo di Valse.

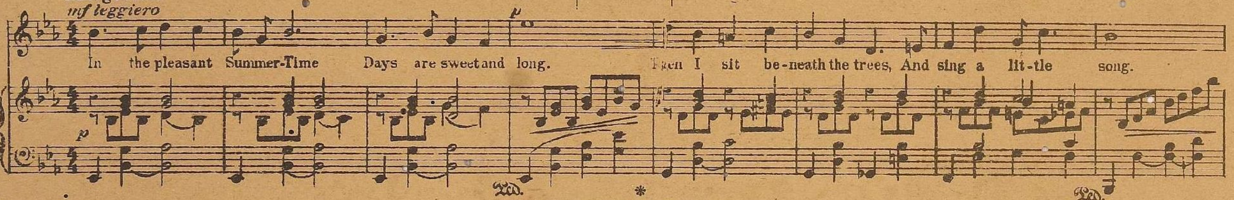


IN THE PLEASANT SUMMER TIME.

No 1 in Eb. No 2 in F.

Words by HELEN TAYLOR.

Allegretto.

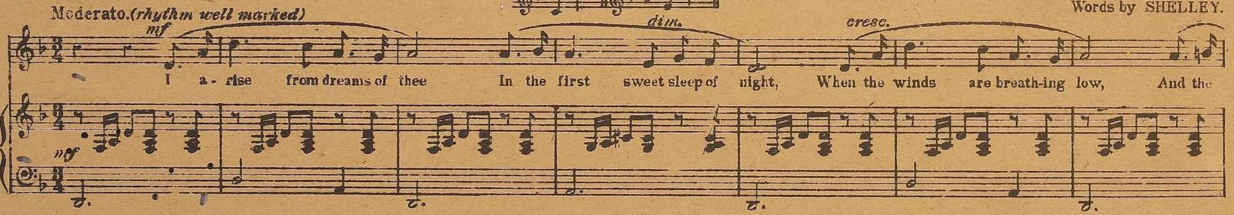


INDIAN SERENADE.

No 1 in D minor. No 2 in F minor.

Words by SHELLEY.

Moderato. (rhythm well marked)

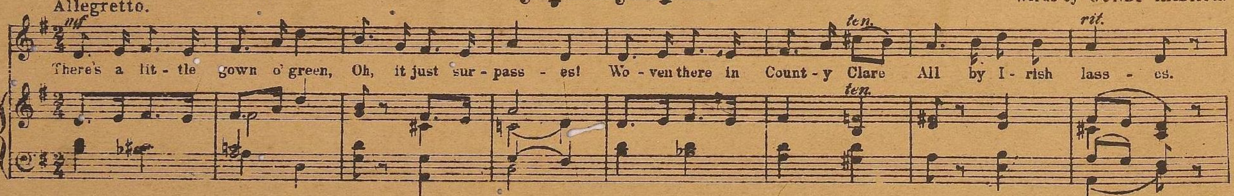


GOWN O' GREEN.

No 1 in G. No 2 in A.

Words by GUNBY HADATH.

Allegretto.

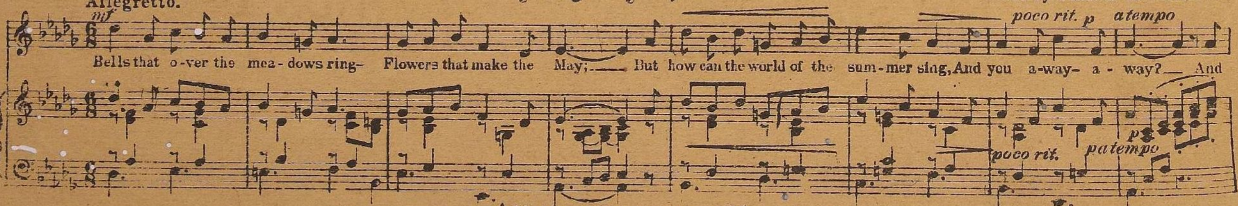


AND YOU AWAY?

No 1 in Db. No 2 in Eb.

Words by FRANK L. STANTON.

Allegretto.



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DEAR LOVE.

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Music by
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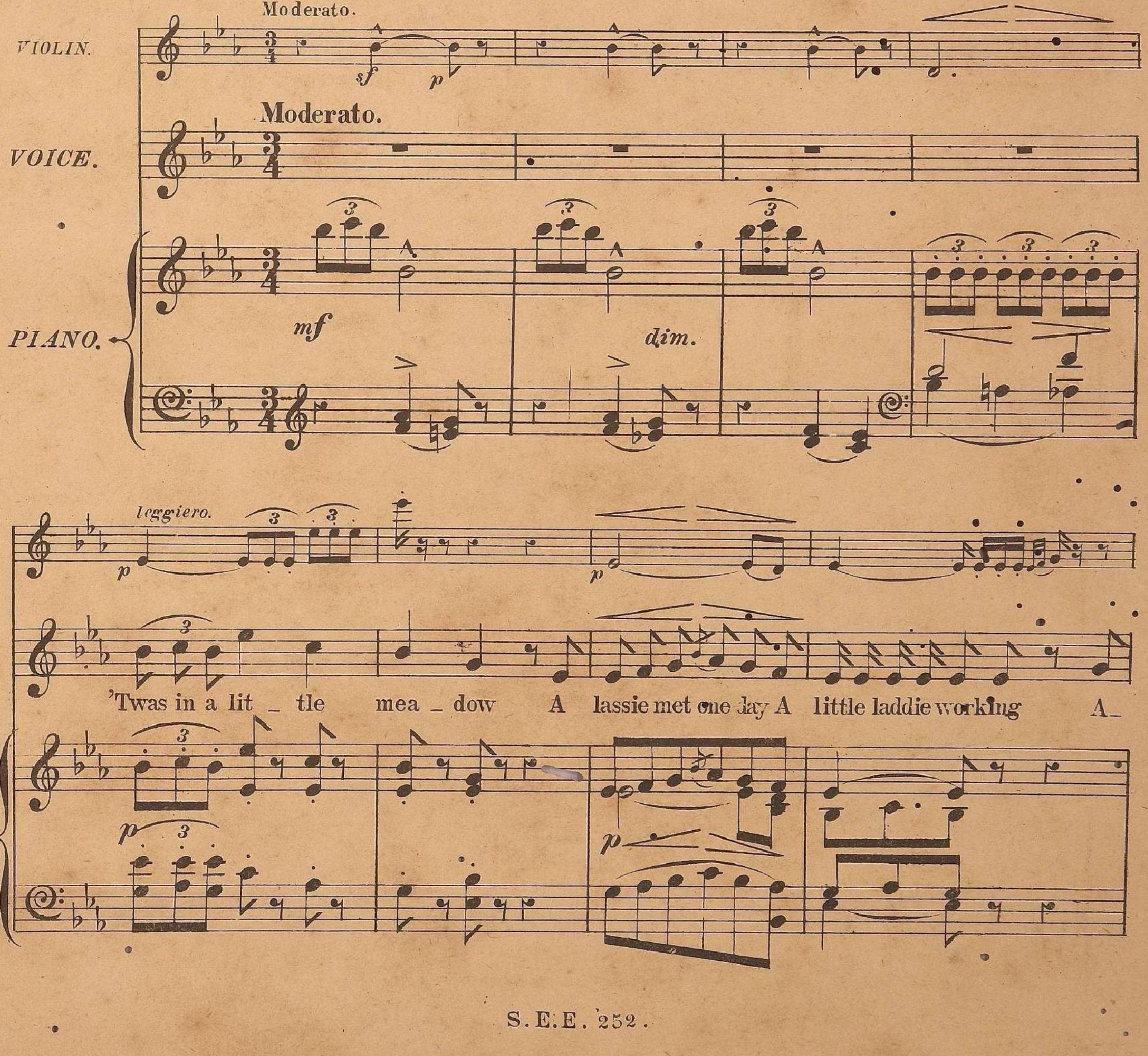
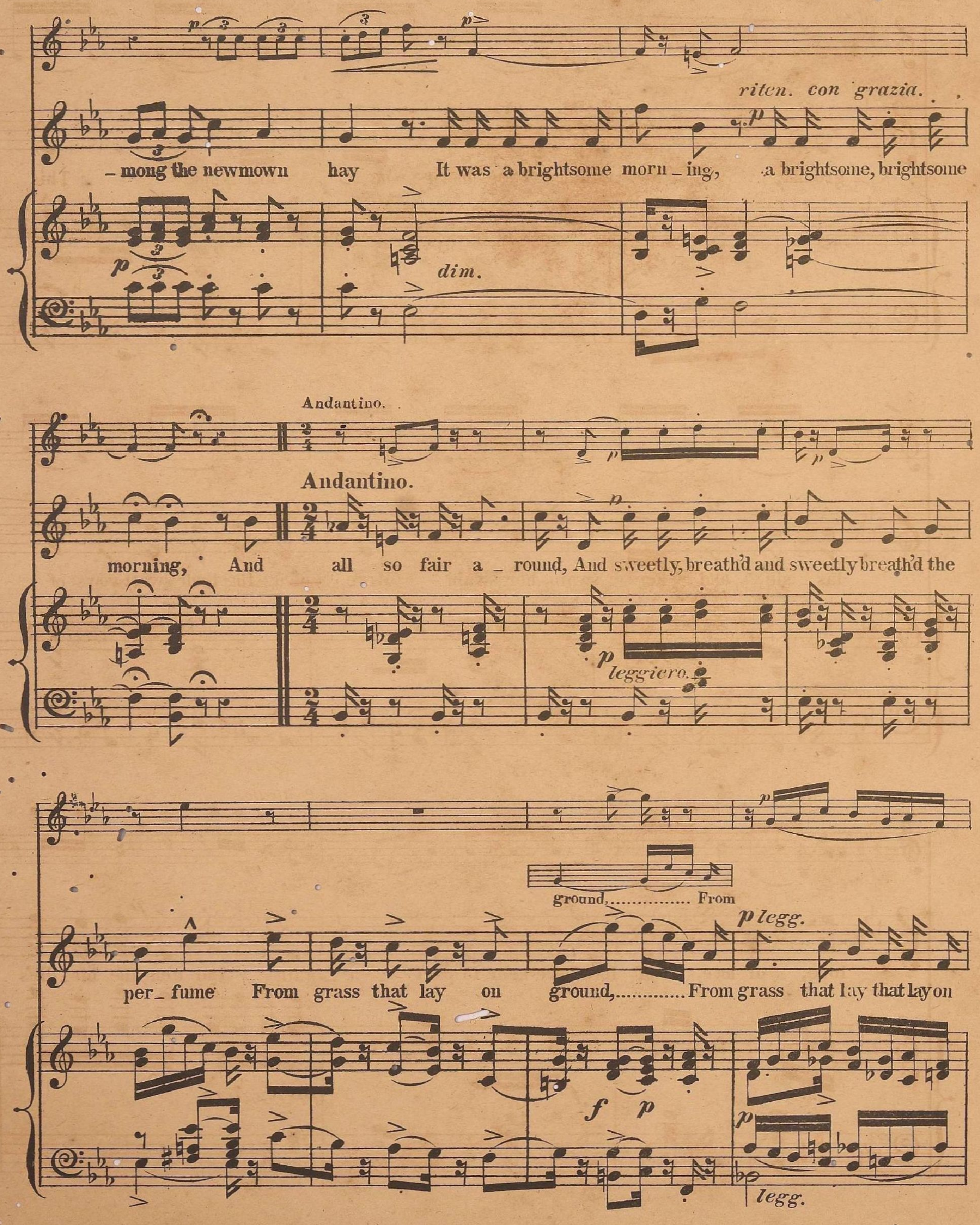
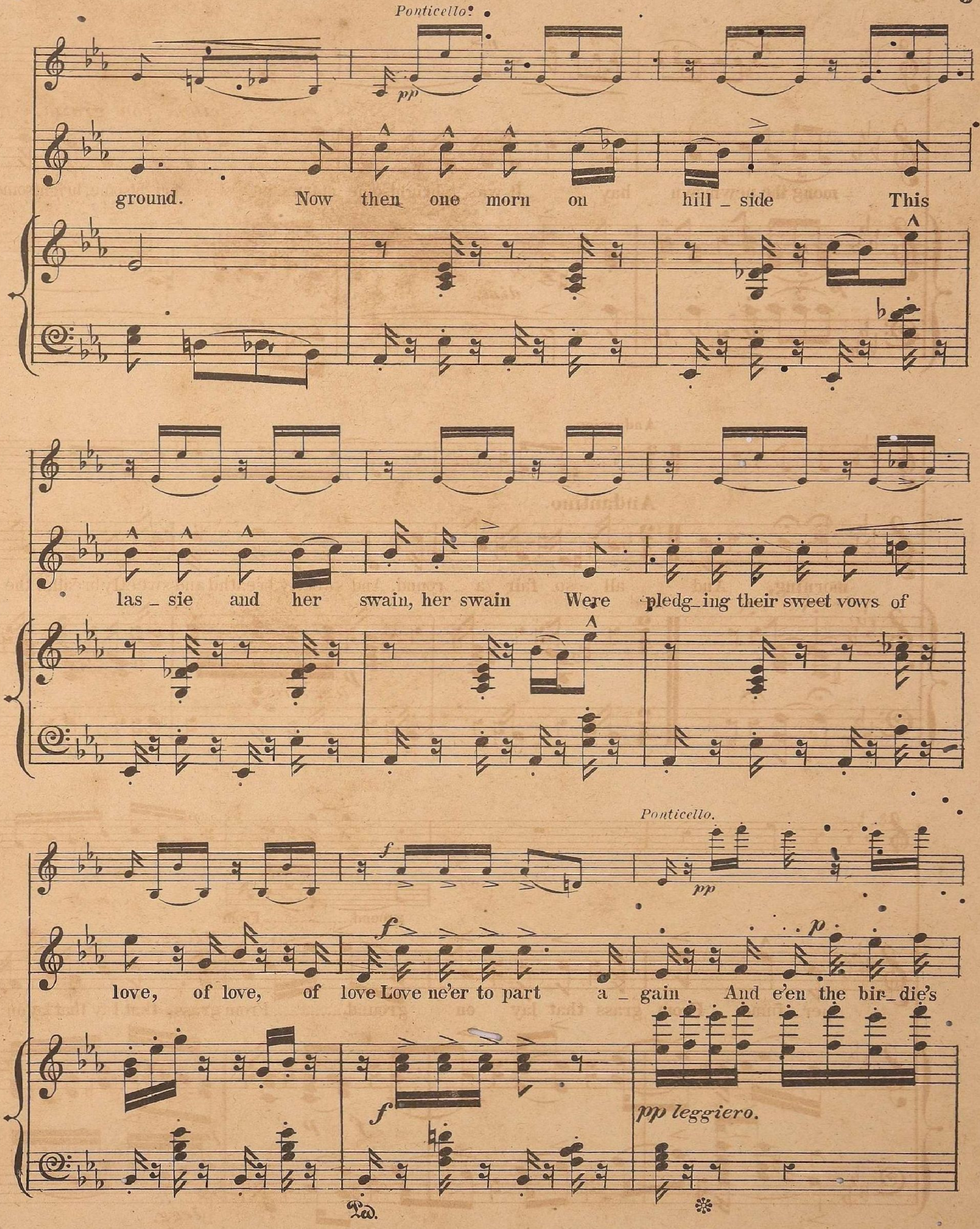
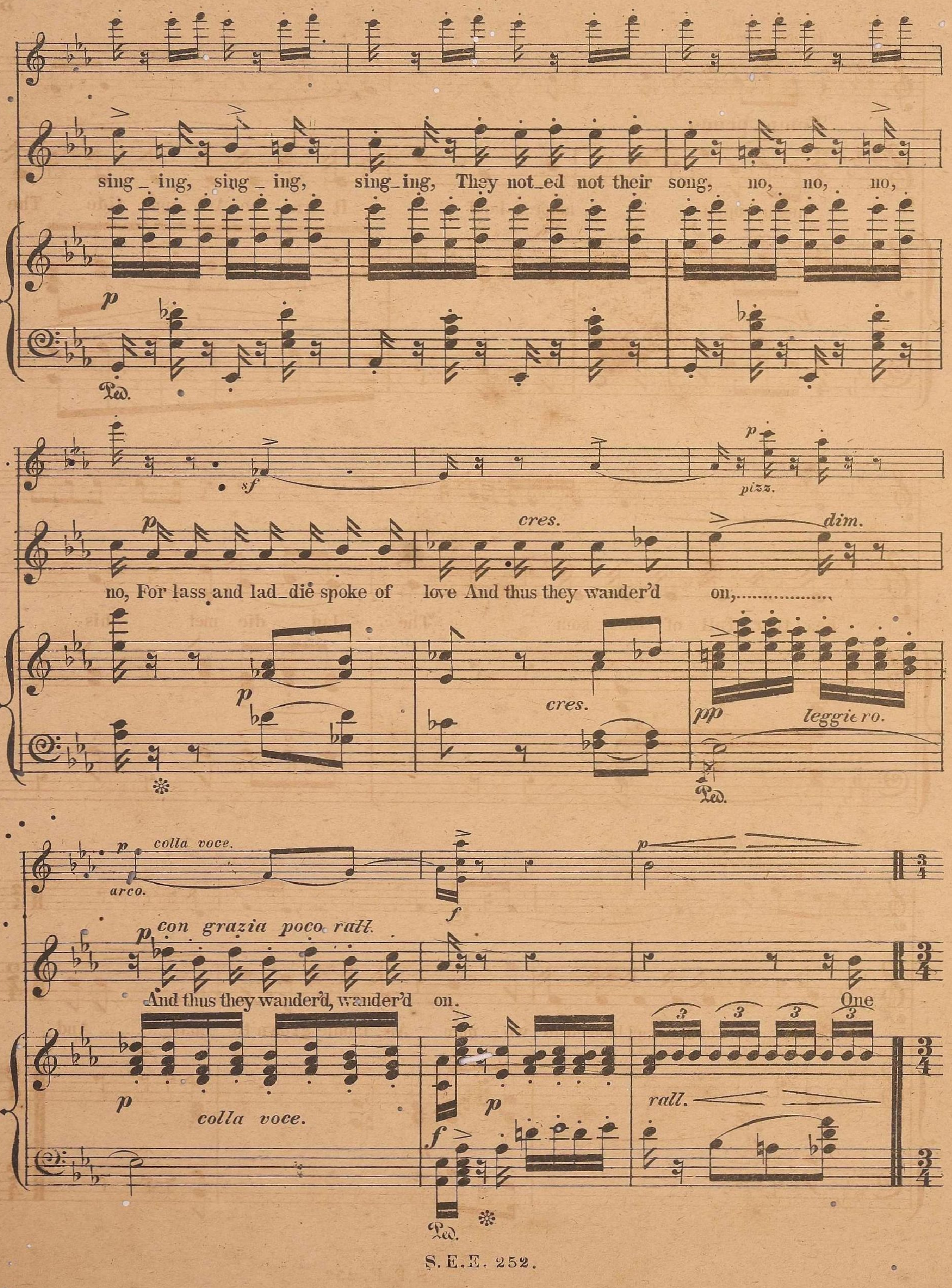
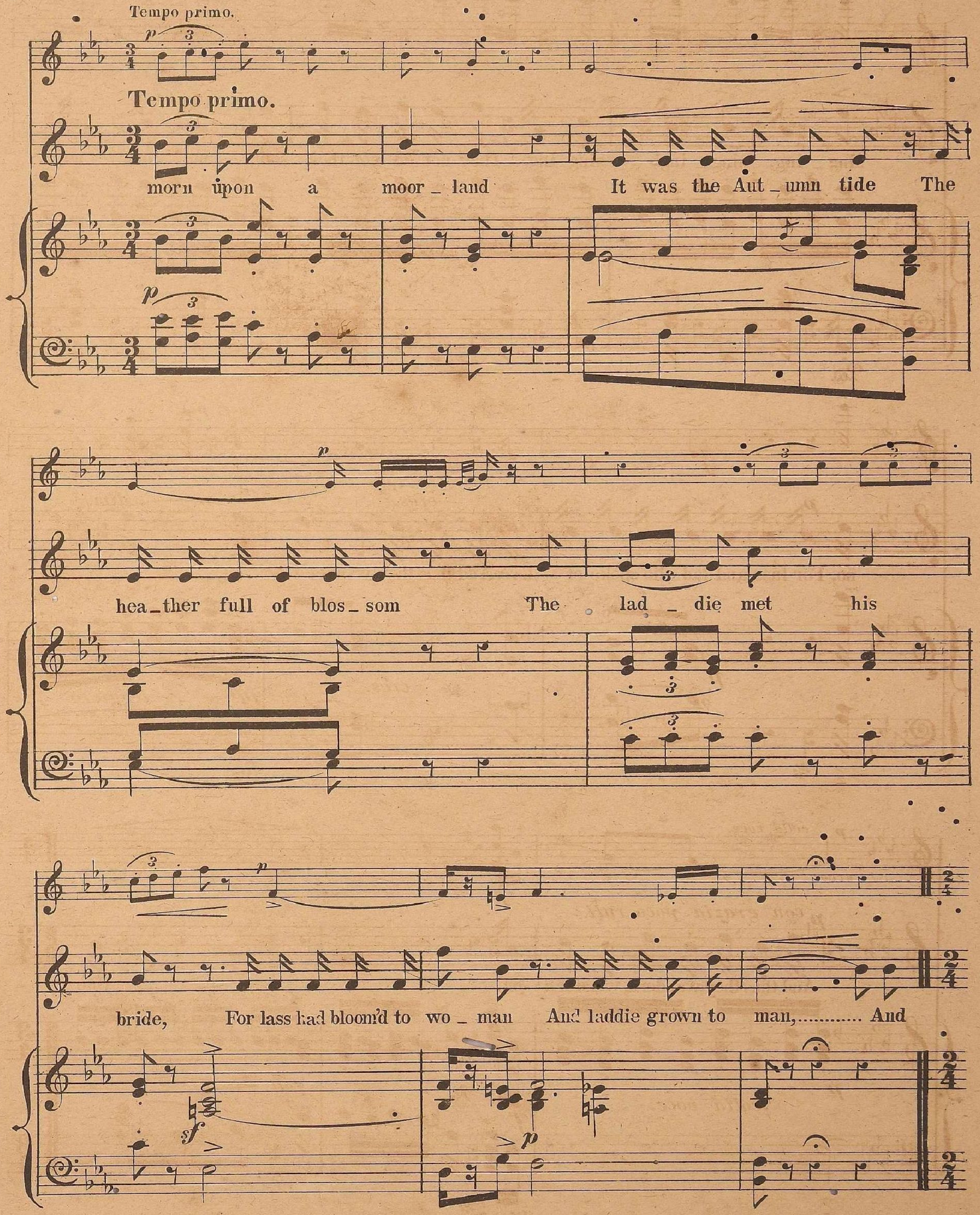


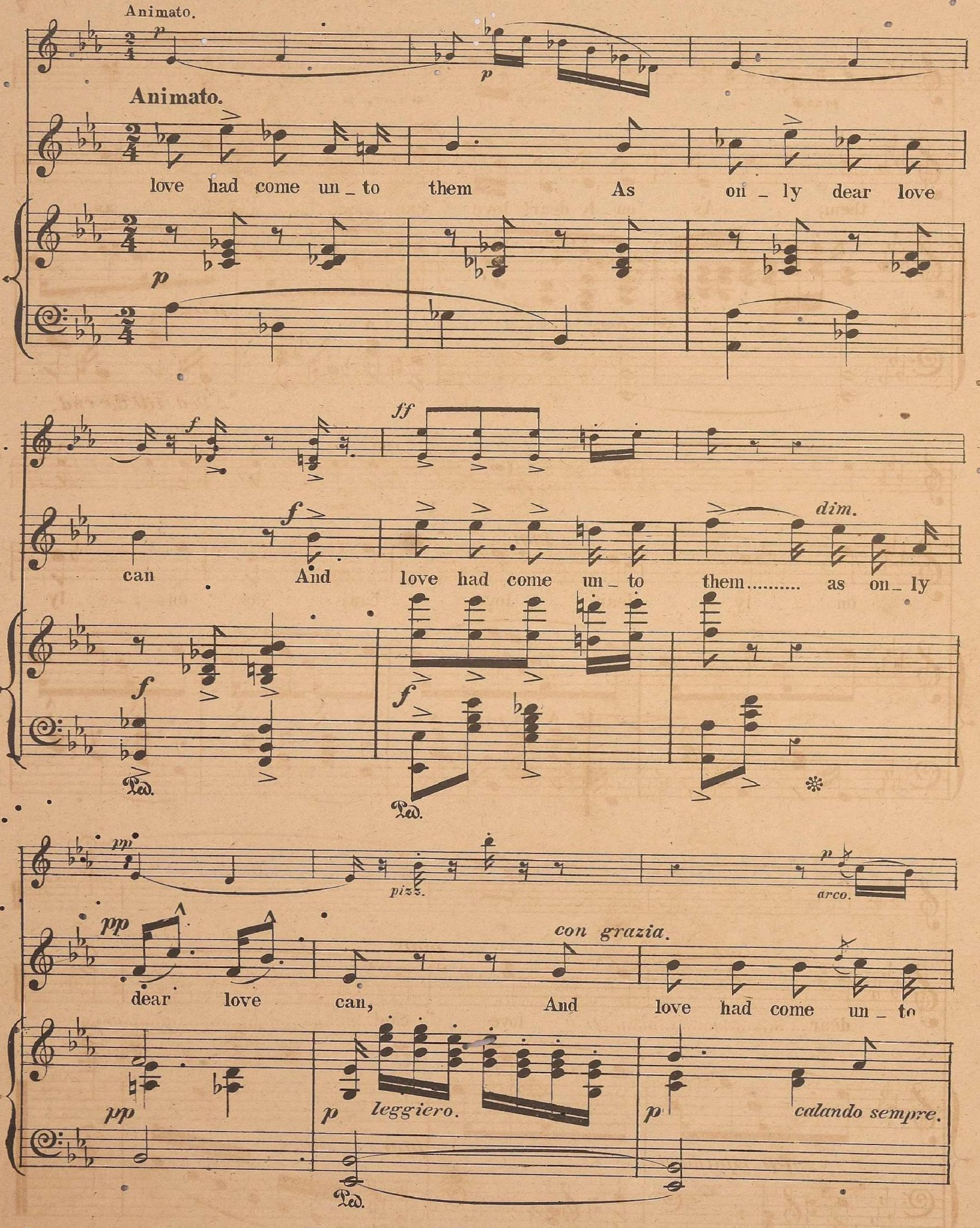
S.E.E. 252.

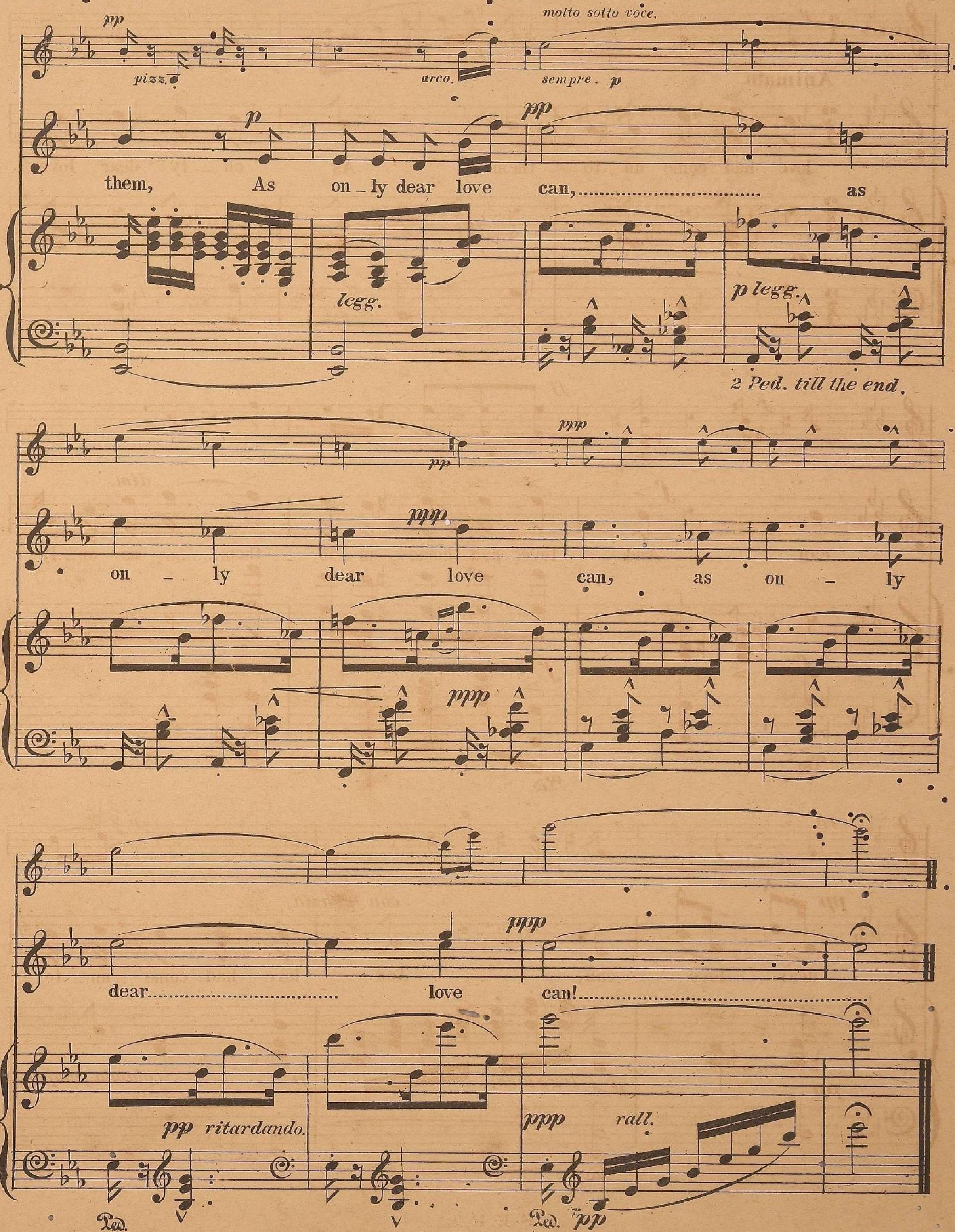

riten. con grazia.
– mong the newmown hay It was a brightsome morn – ing, a brightsome, brightsome
dim.
Andantino.
Andantino.
morning, And all so fair a – round, And sweetly, breath'd and sweetly breath'd the
leggiero.
ground,............... From
per – fume From grass that lay on ground,............ From grass that lay that lay on
p legg.
legg.


Ponticello.
pp
ground. Now then one morn on hill _ side This
las _ sie and her swain, her swain Were pledg_ing their sweet vows of
Ponticello.
f
pp
p
love, of love, of love Love ne'er to part a _ gain And e'en the bir_die's
f
pp leggiero.
Ped.


sing_ing, sing_ing, sing_ing, They not_ed not their song, no, no, no,
p
Ped.
sf
pizz.
cres.
dim.
no, For lass and lad_die spoke of love And thus they wander'd on,
p
cres.
pp
leggiero.
Ped.
colla voce.
arco.
con grazia poco rall.
And thus they wander'd, wander'd on. One
f
p
colla voce.
rall.
Ped.

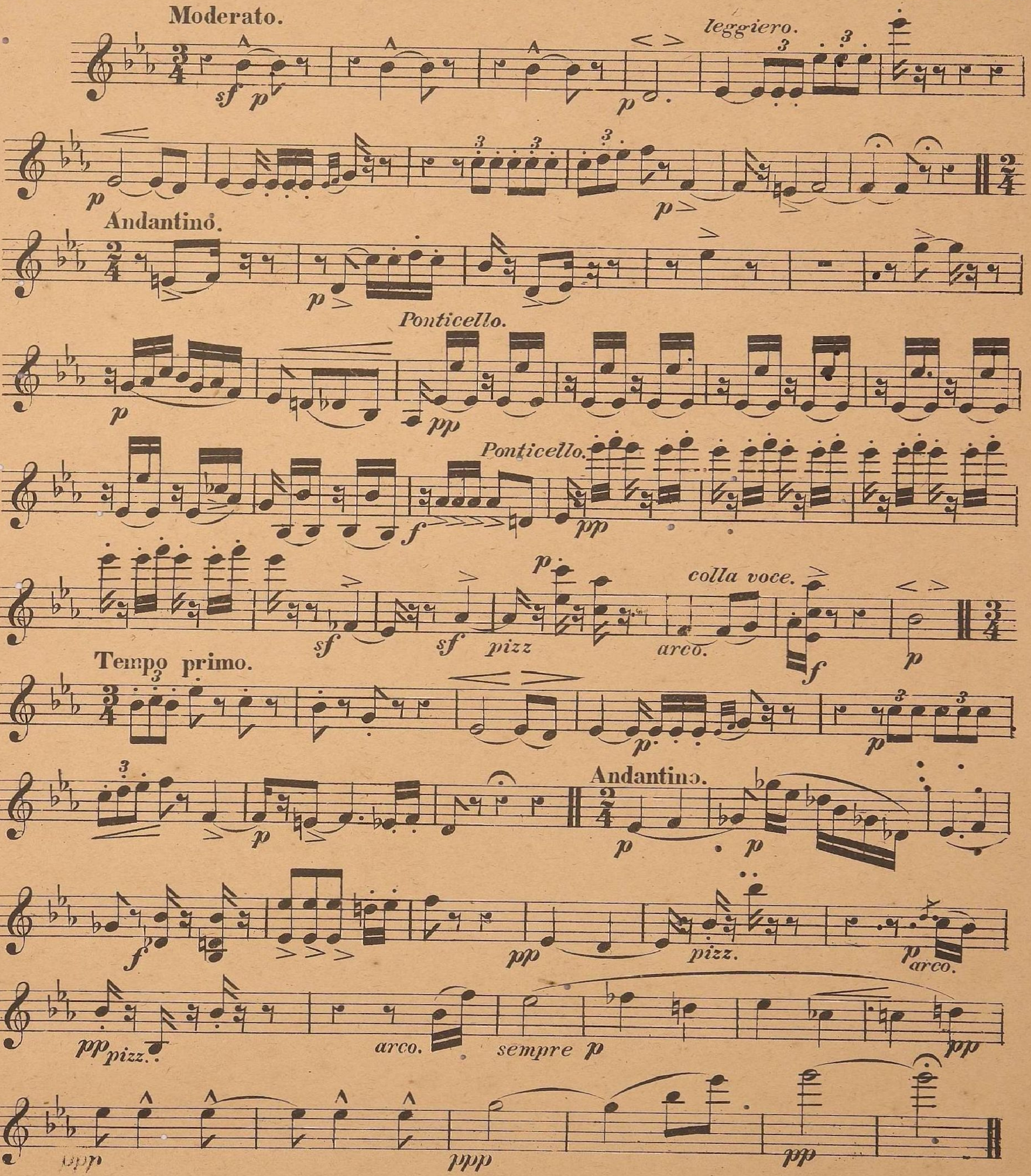

Tempo primo.
Tempo primo.
morn upon a moor _ land It was the Aut _ umn tide The
hea _ ther full of blos _ som The lad _ die met his
bride, For lass had bloom'd to wo _ man And laddie grown to man,............ And


Animato.
Animato.
love had come un_to them As on_ly dear love
can And love had come un_to them.......... as on_ly
dim.
dear love can, And love had come un_to
con grazia.
pizz.
arco.
leggiero.
calando sempre.


pp
pizz.
arco.
molto sotto voce.
sempre. p
p
pp
them, As on-ly dear love can, ... as
legg.
p legg.
2 Ped. till the end.
ppp
on - ly dear love can, as on - ly
dear... love can!...
pp ritardando.
ppp rall.
Ped.

DEAR LOVE.

F. SCHIRA.



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FOR

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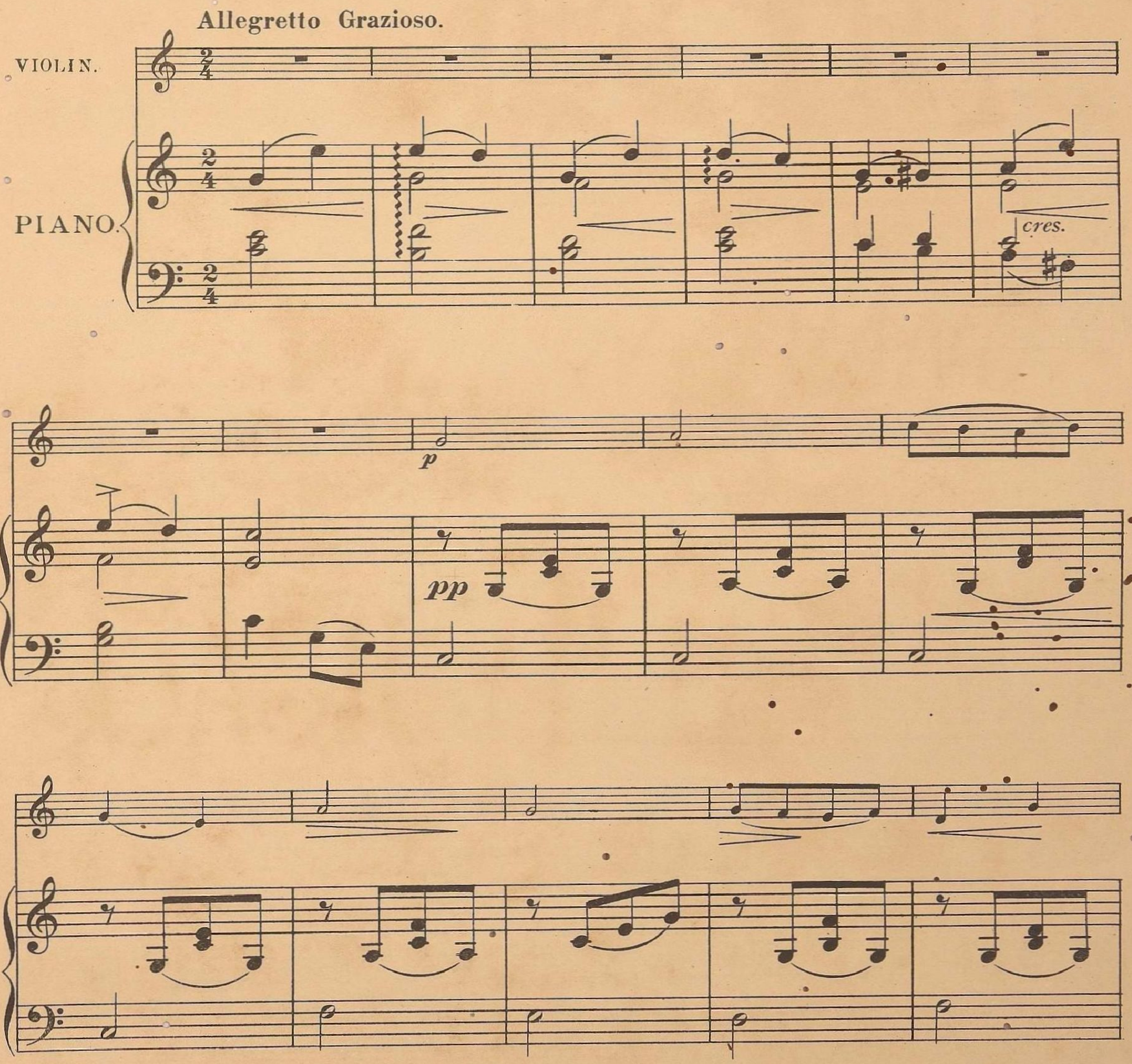
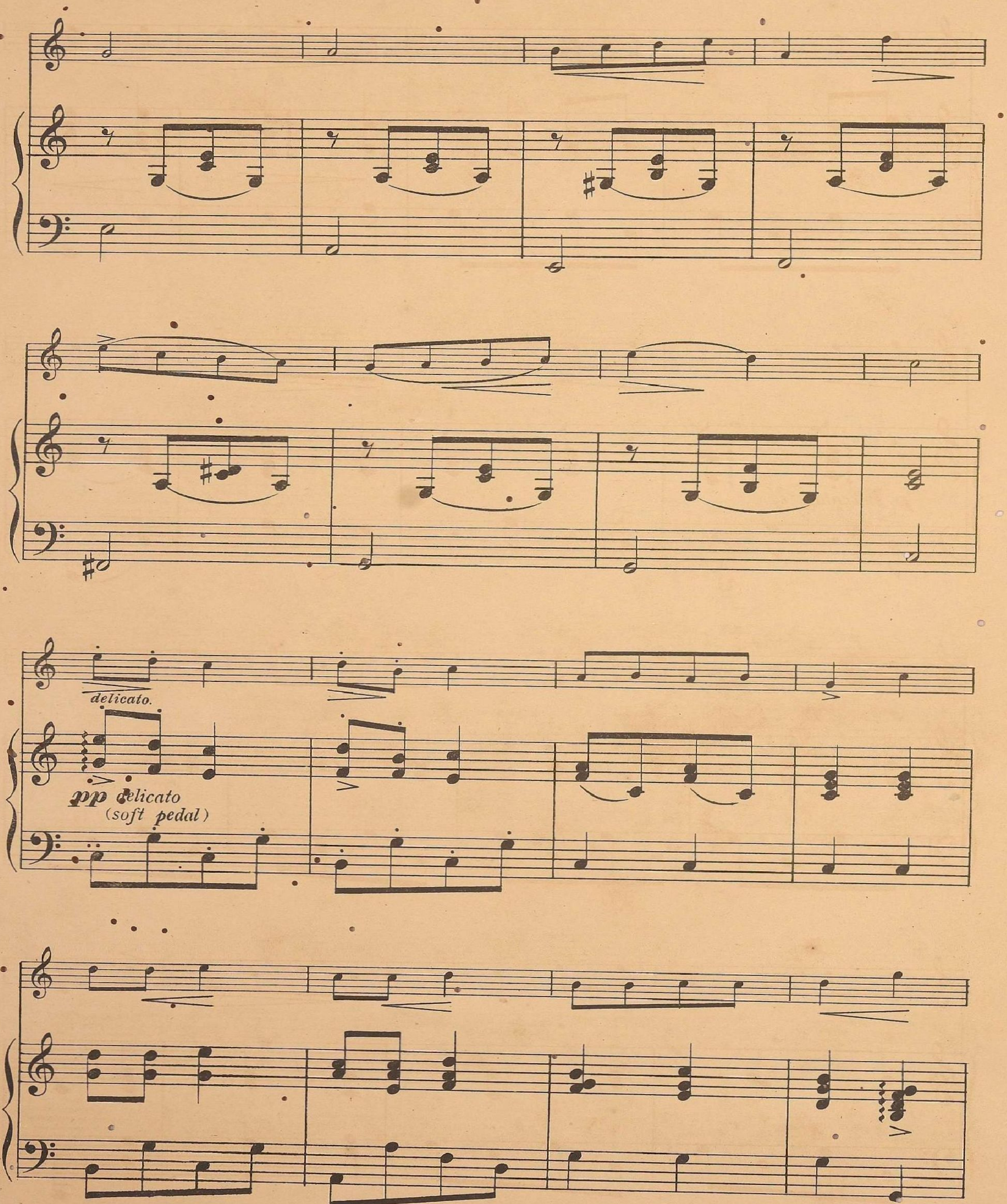
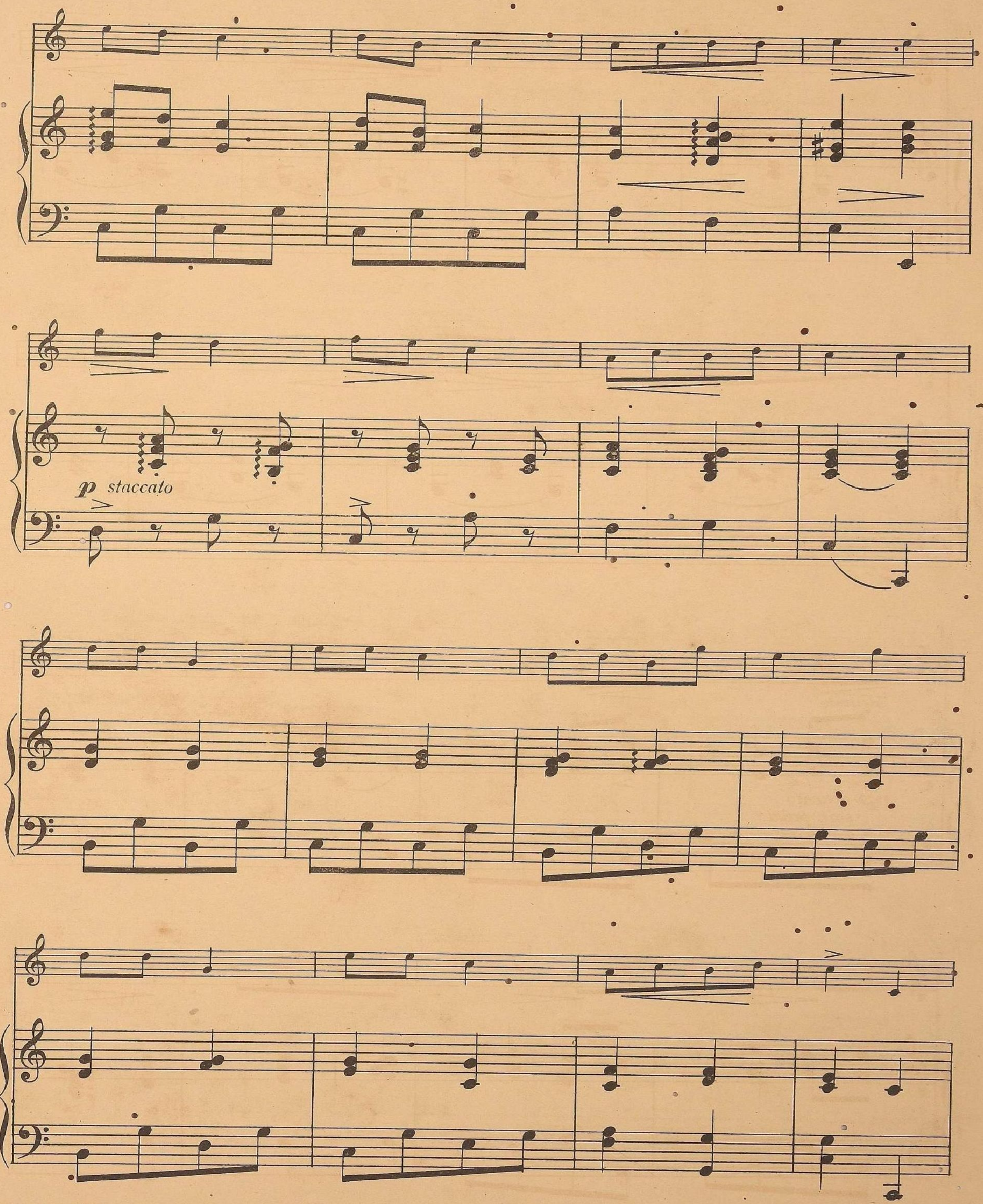
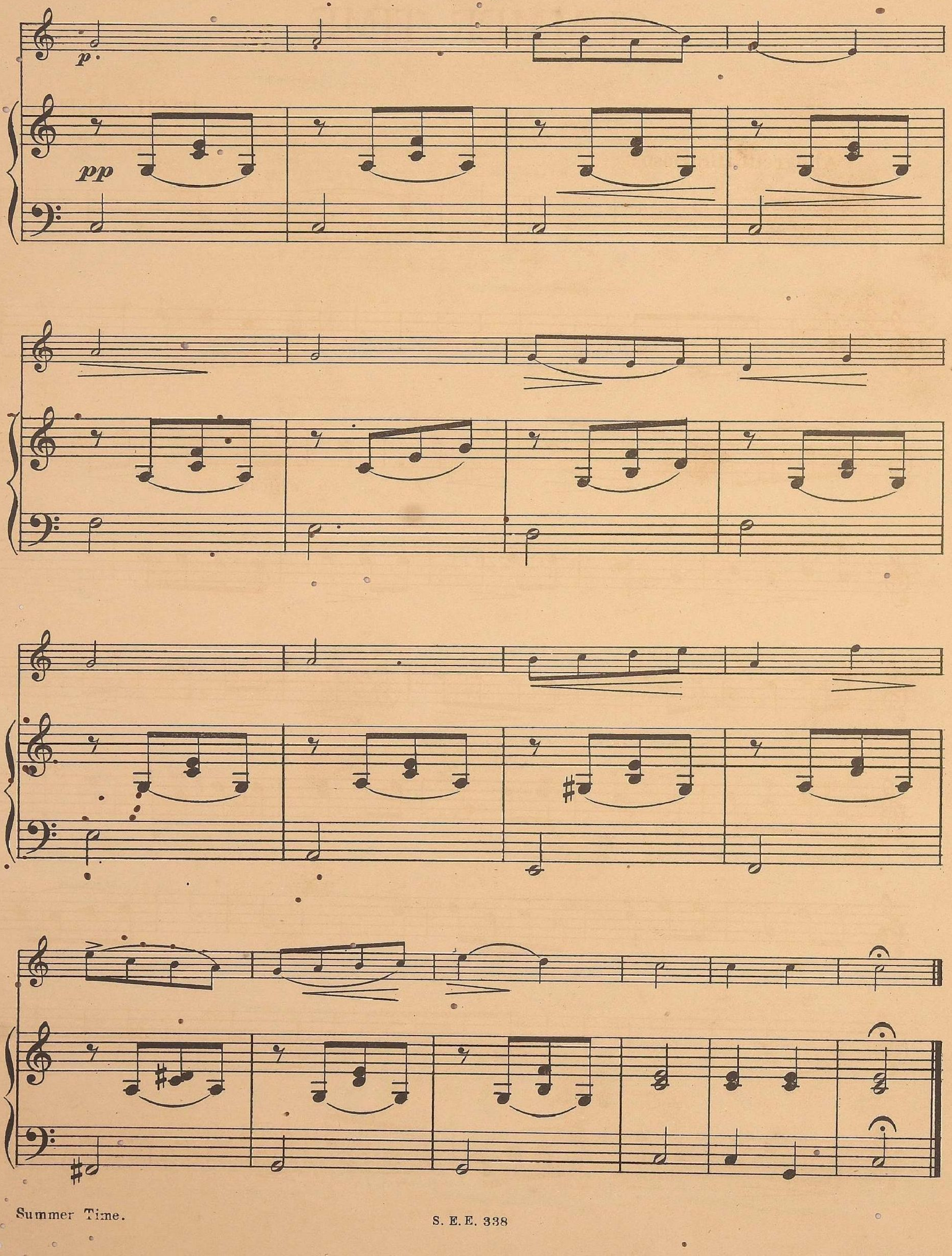



delicato.
pp delicato
(soft pedal)

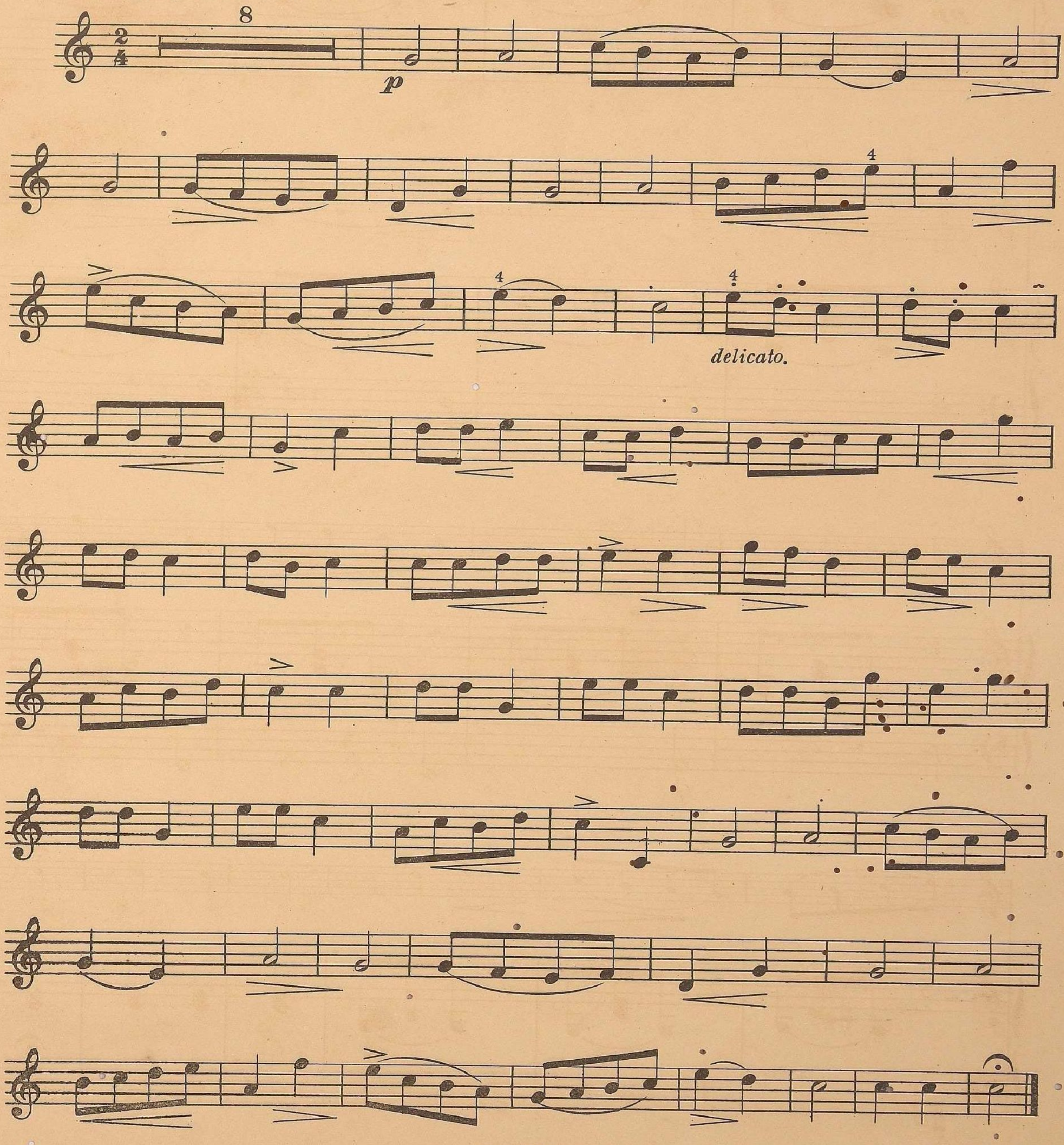

p staccato



SUMMER TIME.

BASIL ALTHAUS.

Allegretto. Grazioso.



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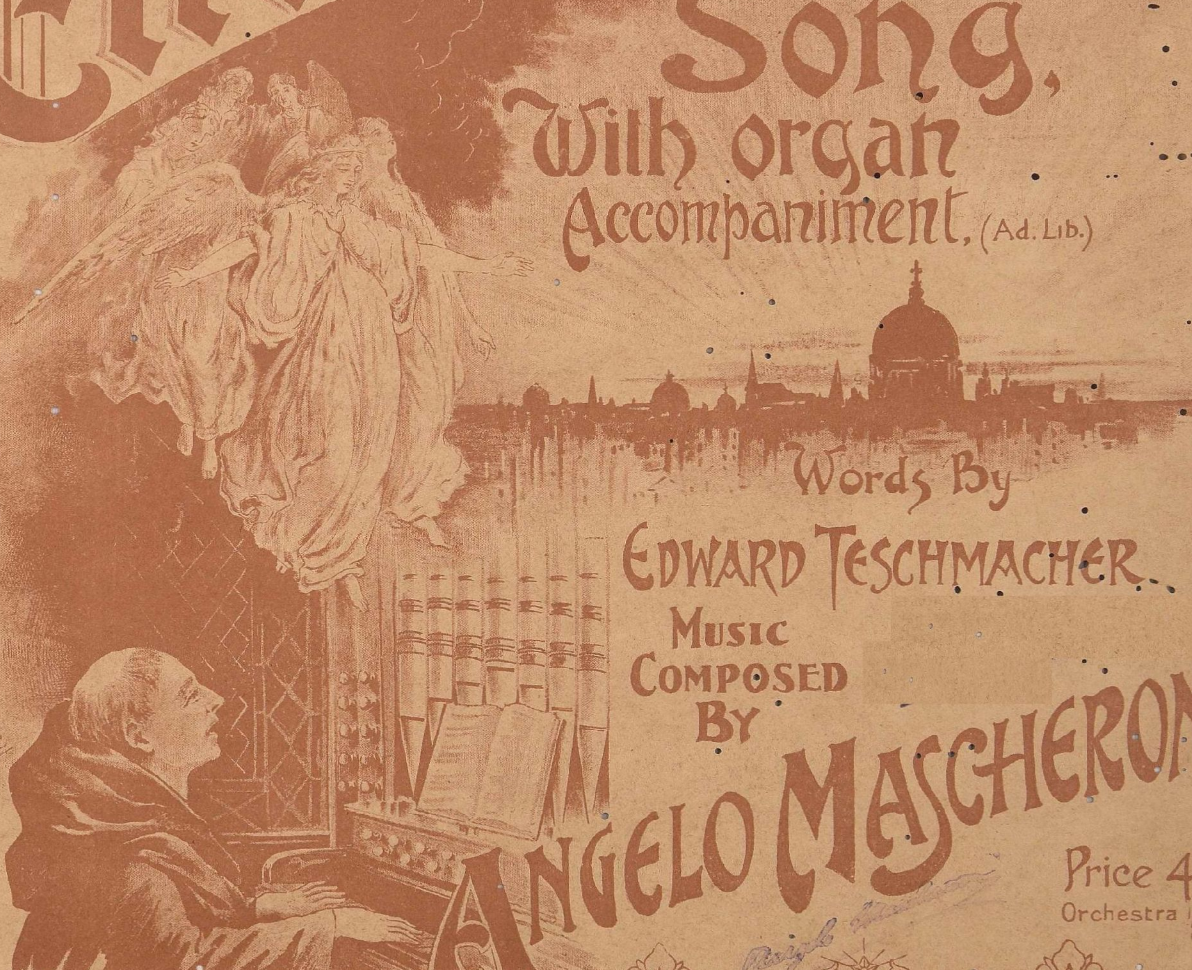

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Music Composed By

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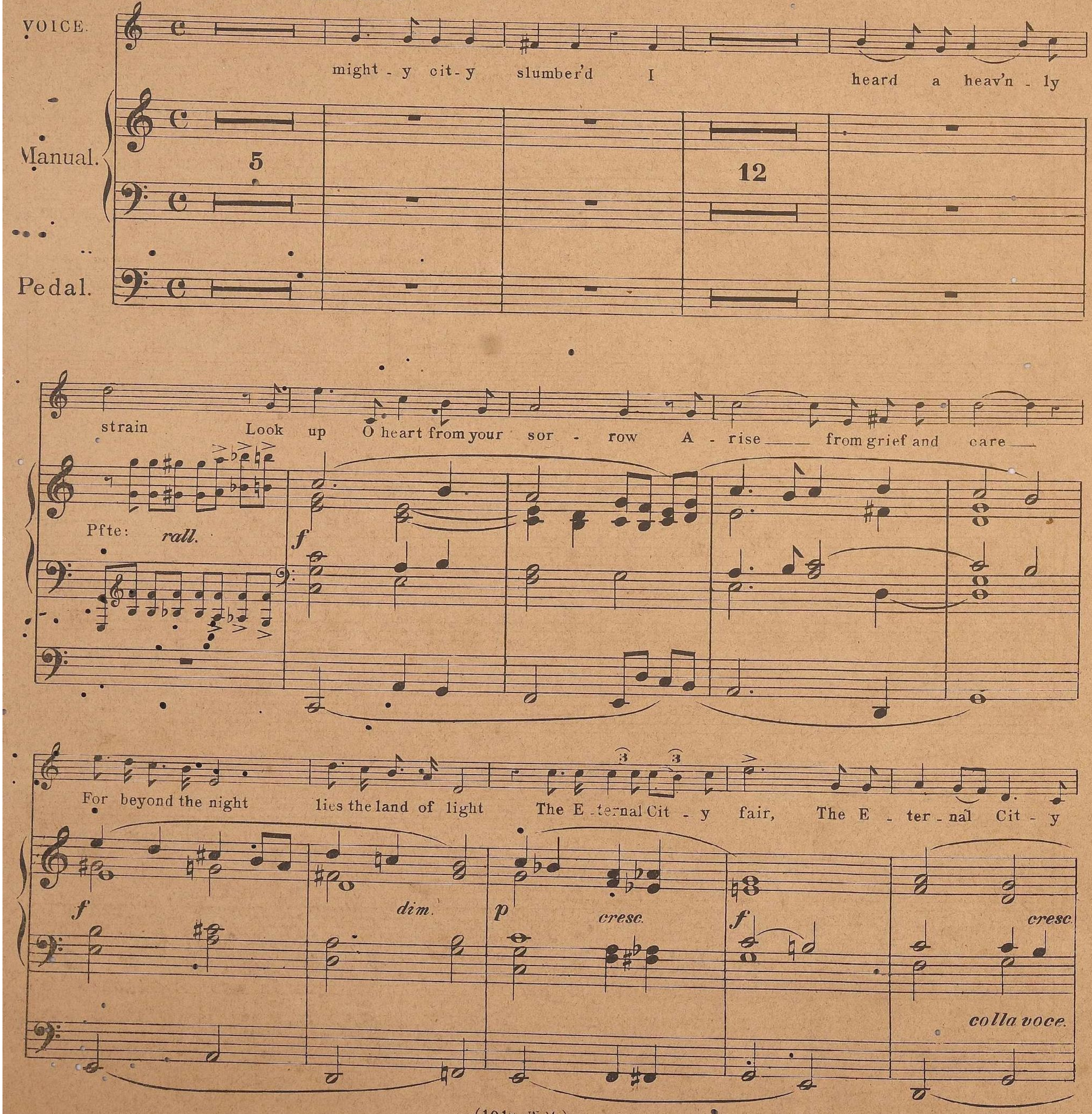
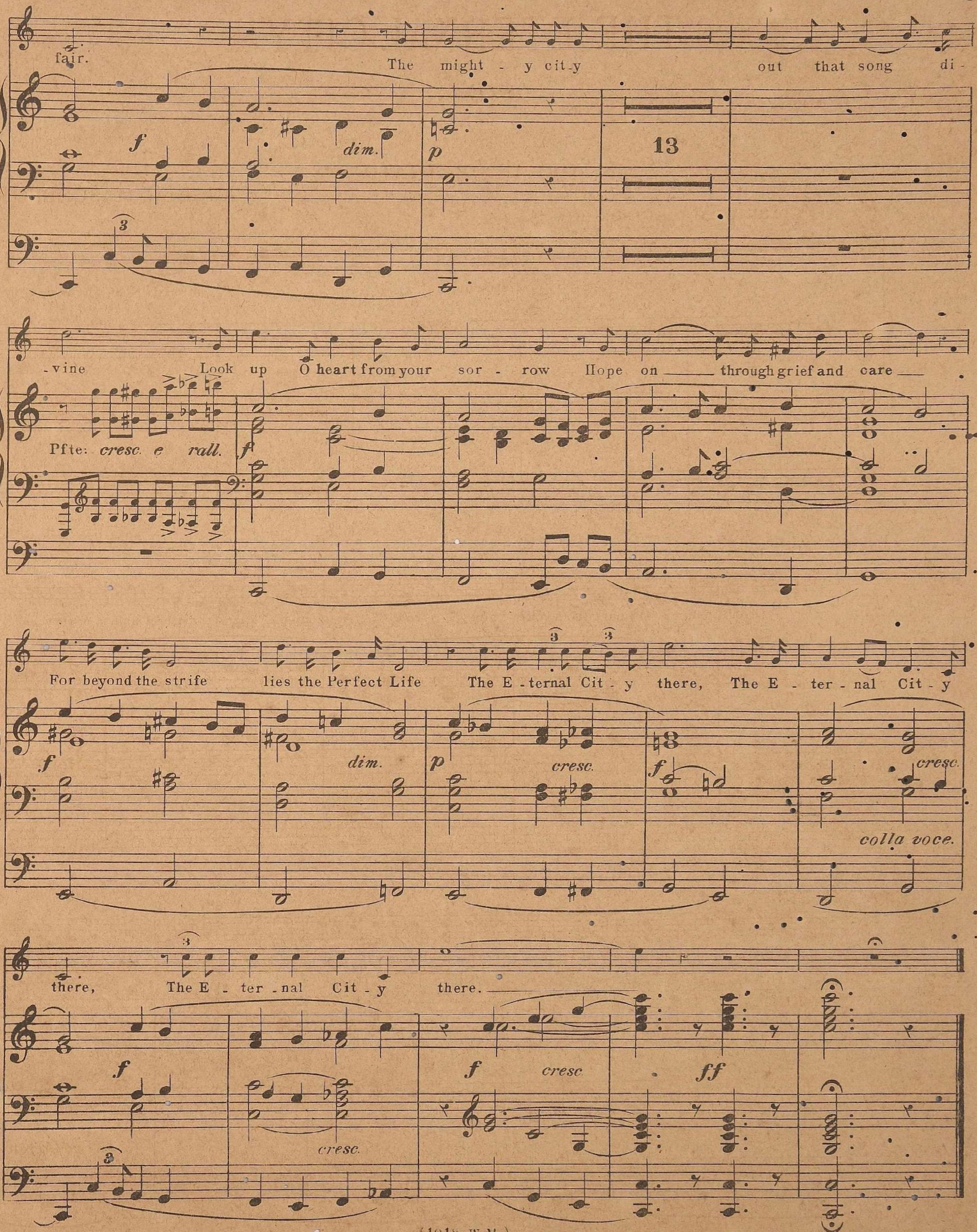
ORGAN OBLIGATO.

ANGELO MASCHERONI.

Andante Maestoso.



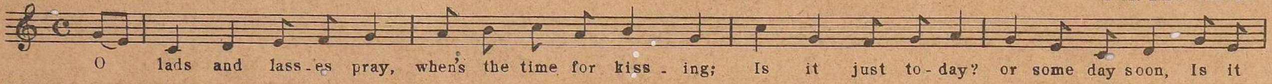

fair. The might - y cit-y out that song di -
f
dim.
p
13
-vine Look up O heart from your sor - row Hope on through grief and care
Pfte: cresc. e rall.
f
For beyond the strife lies the Perfect Life The E - ternal Cit - y there, The E - ter - nal Cit - y
f
dim.
p
cresc.
f
cresc.
colla voce.
there, The E - ter - nal Cit - y there.
f
f
cresc
ff
cresc.

THEMATIC LIST OF NEW SONGS.

O LADS AND LASSES.

Words by GUNBY HADATH.

Music by A. H. BEHREND.

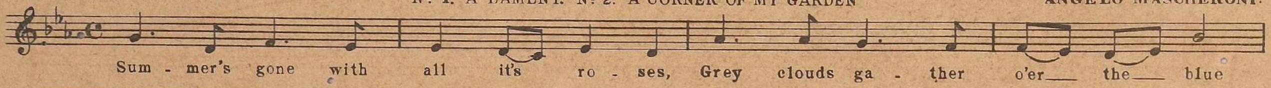


TWO LITTLE SONGS.

Nº 1. A LAMENT. Nº 2. A CORNER OF MY GARDEN

Words by ALFRED H HYATT.

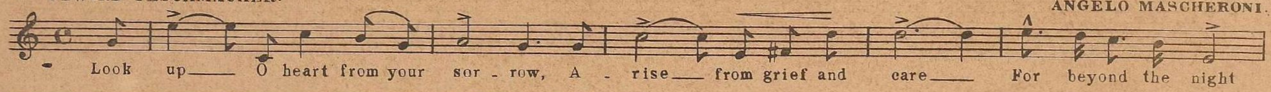
Music by ANGELO MASCHERONI.



THE ETERNAL CITY.

Words by EDWARD TESCHMACHER.

Music by ANGELO MASCHERONI.



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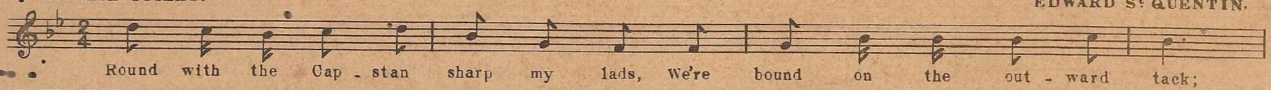
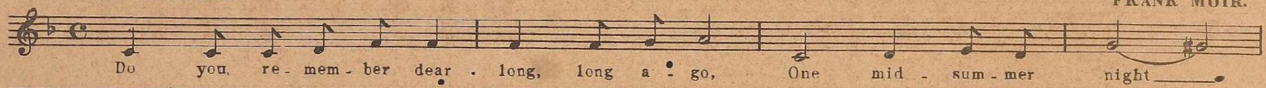
Music by EDWARD St QUENTIN.



MIDSUMMER NIGHT.

Words by CLIFTON BINGHAM.

Music by FRANR MOIR.



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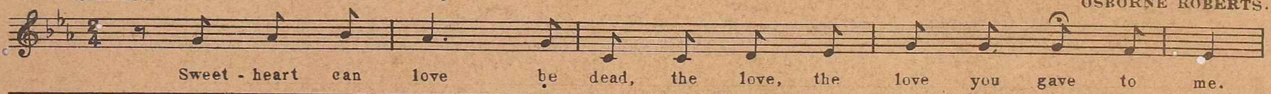
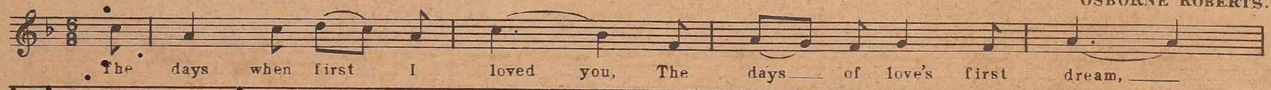
Music by OSBORNE ROBERTS.



NEVER TO BE.

Words by ALFRED H HYATT.

Music by OSBORNE ROBERTS.



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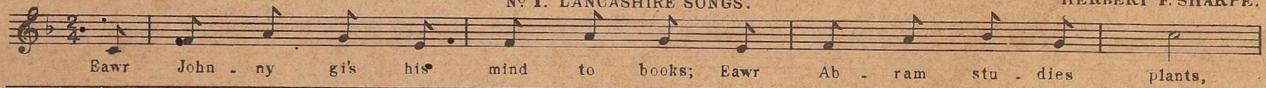
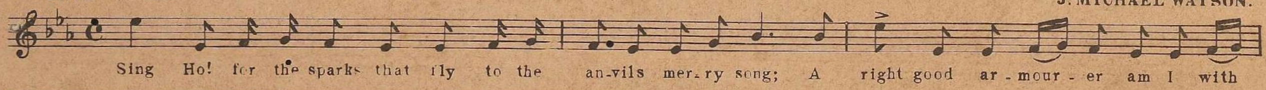


THE ARMOURER'S ANVIL.

Words by BOYD-JONES.

Music by J. MICHAEL WATSON.



ERIN IS MY OWN LAND.

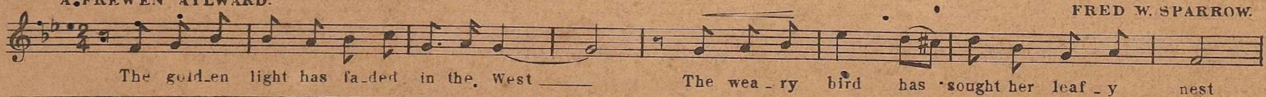
Words by E. TESCHEMACHER.

Music by J. M. CAPEL.

AT NIGHTFALL.

Words by A. FREWEN AYLWARD.

Music by FRED W. SPARROW.



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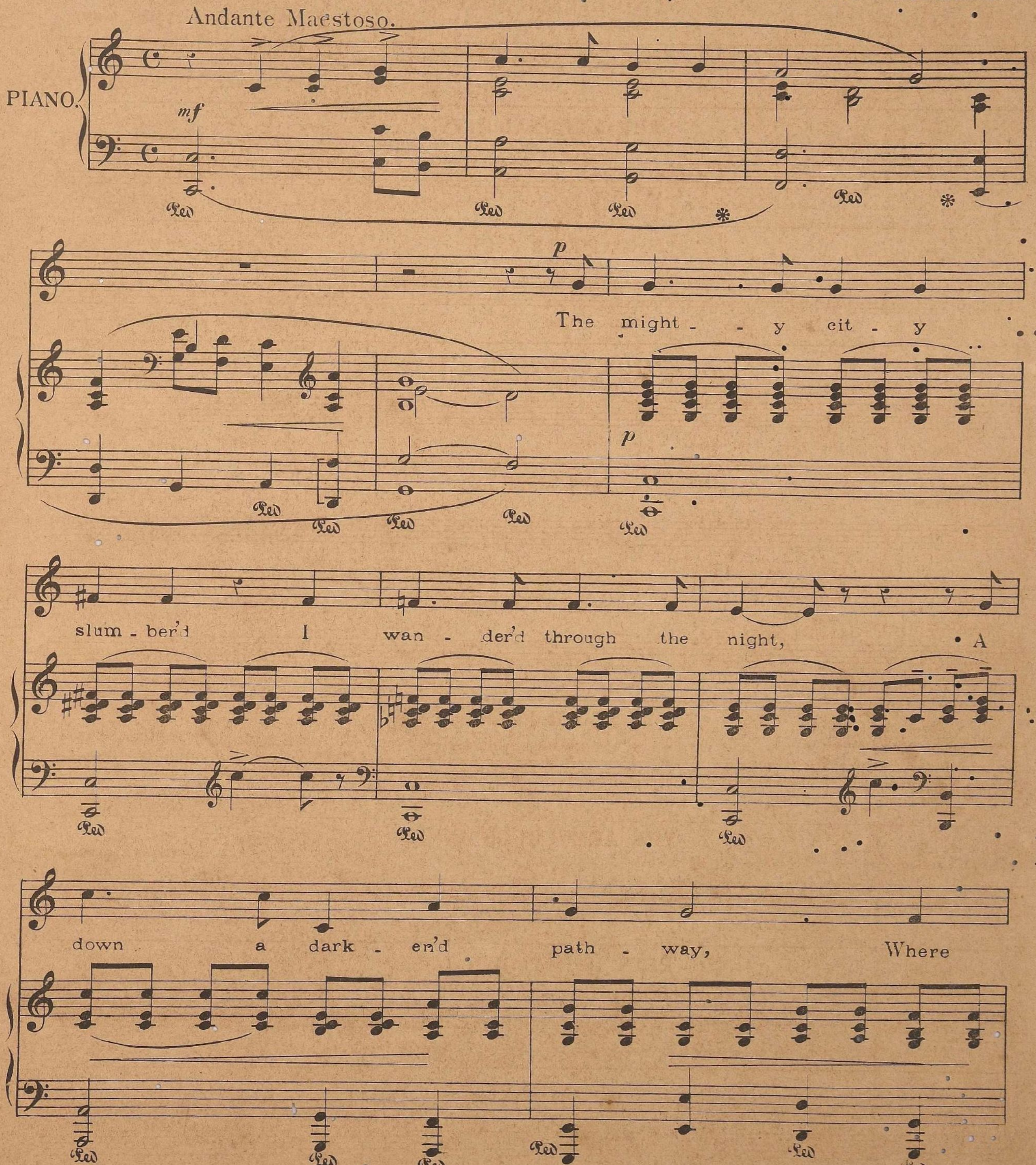

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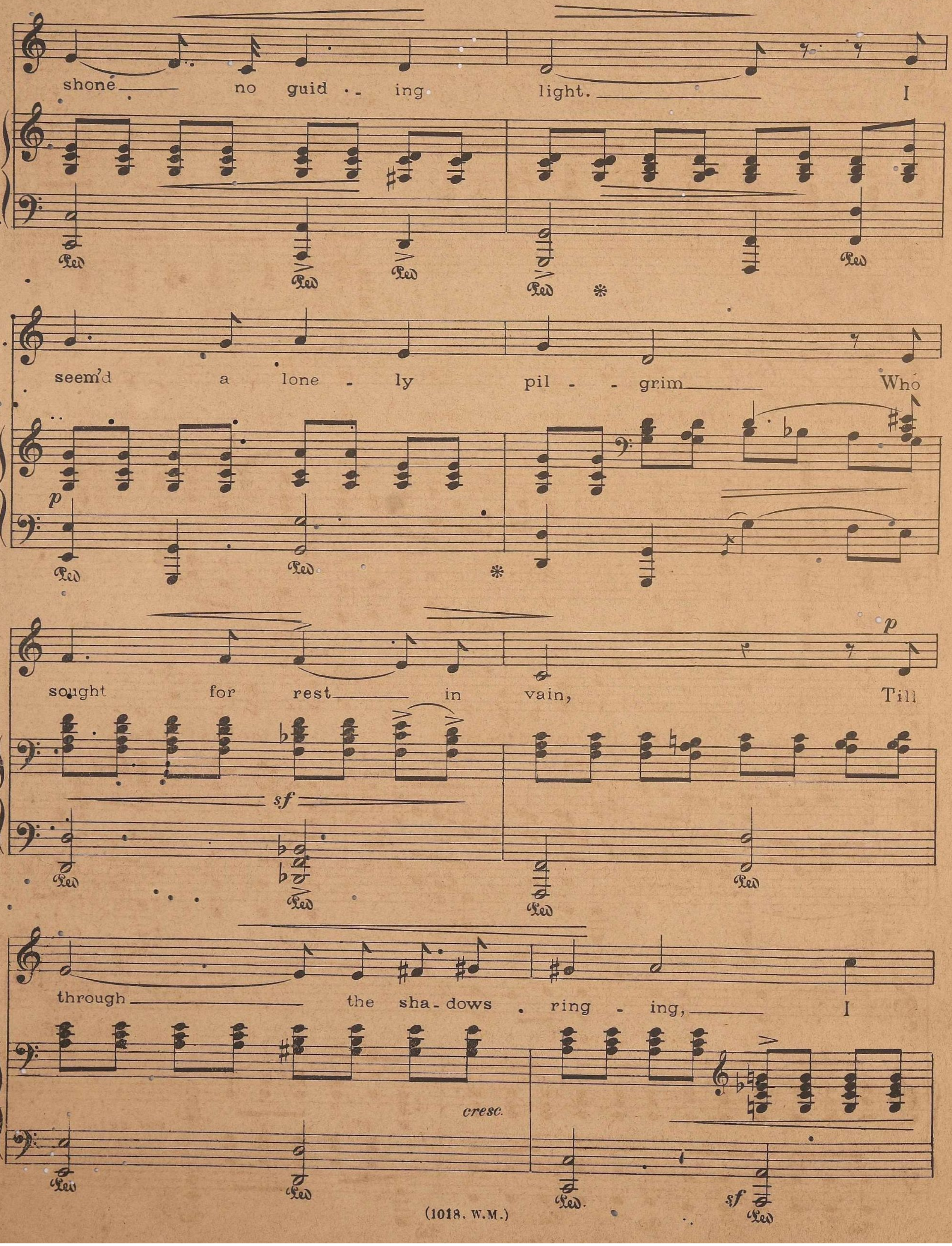
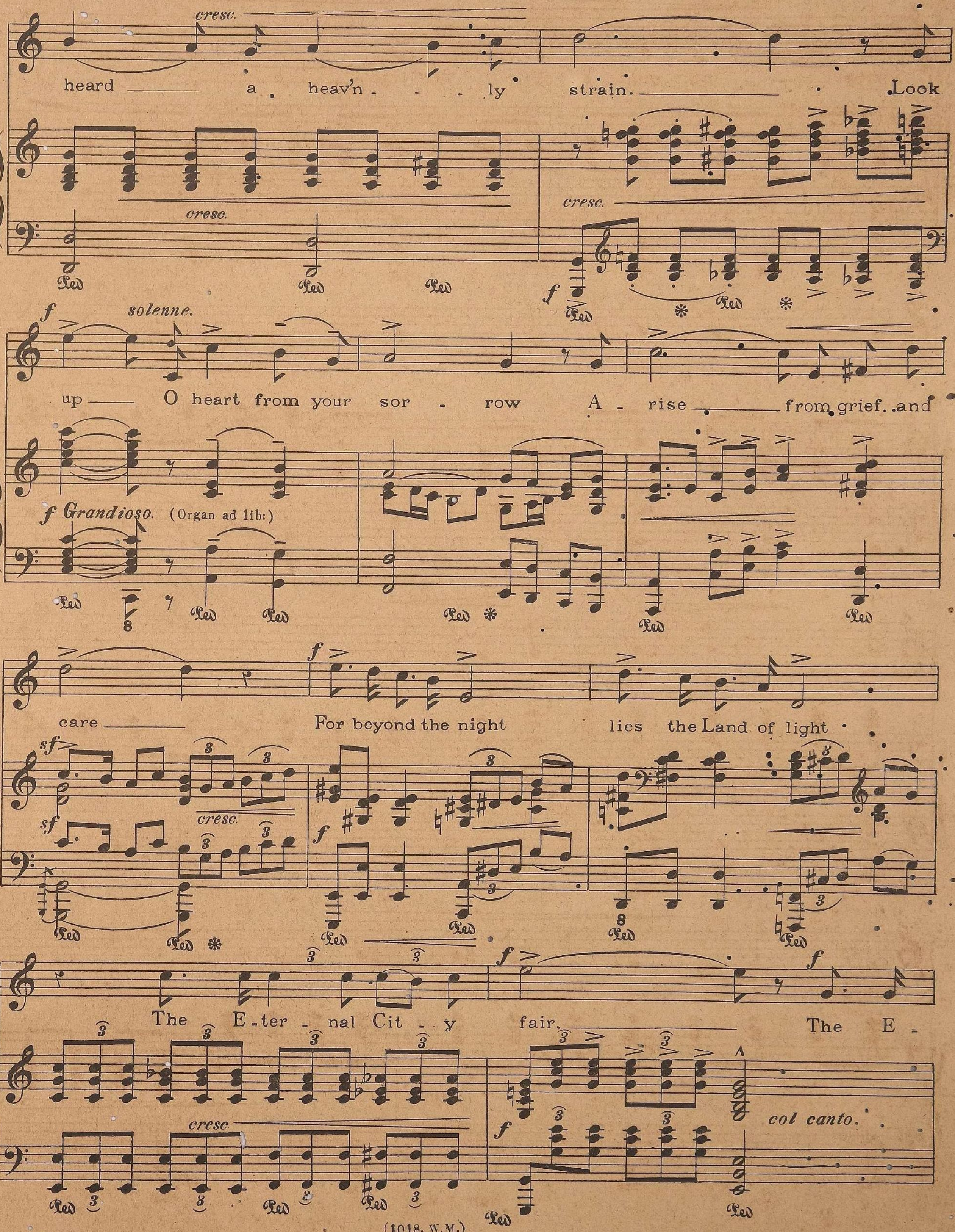
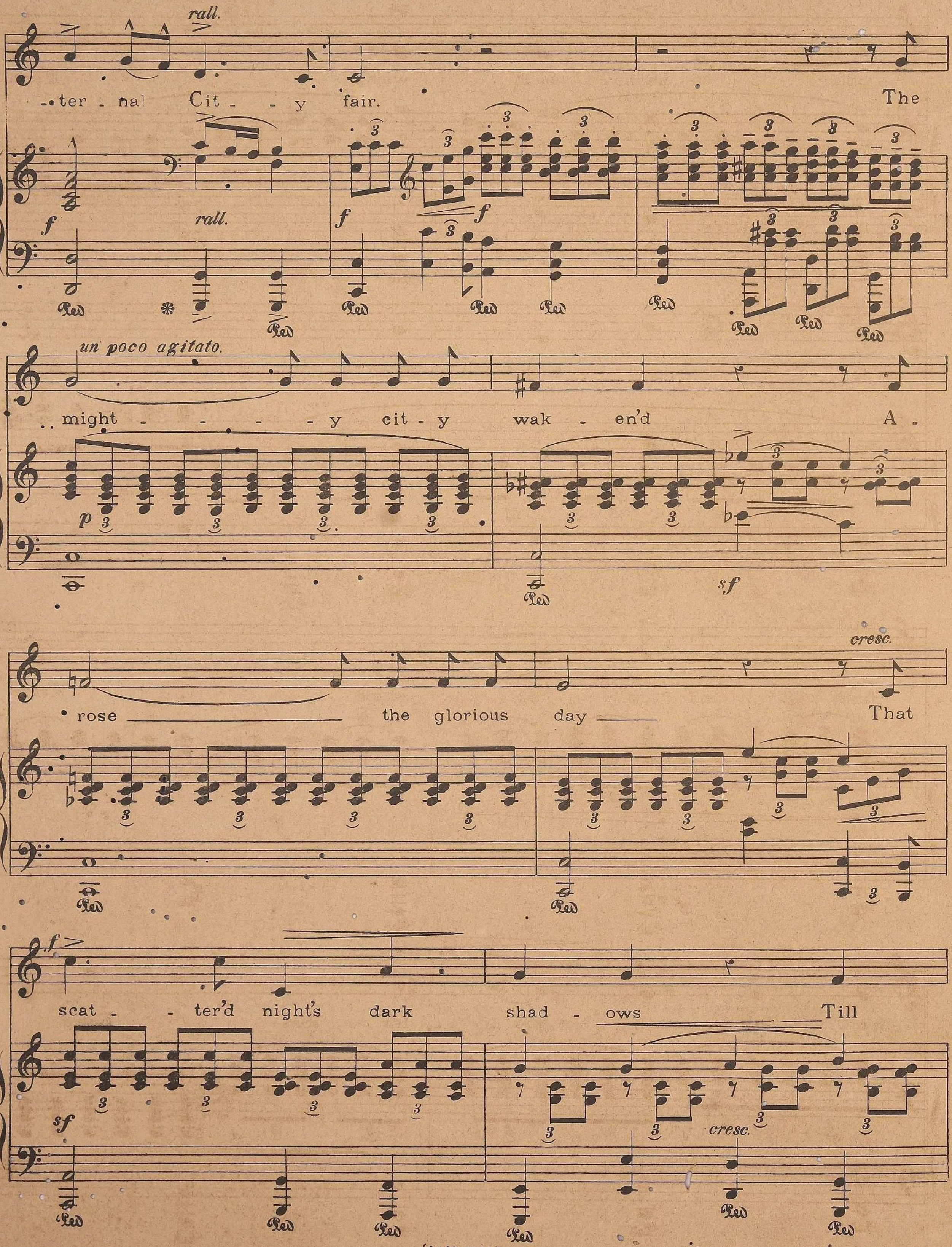
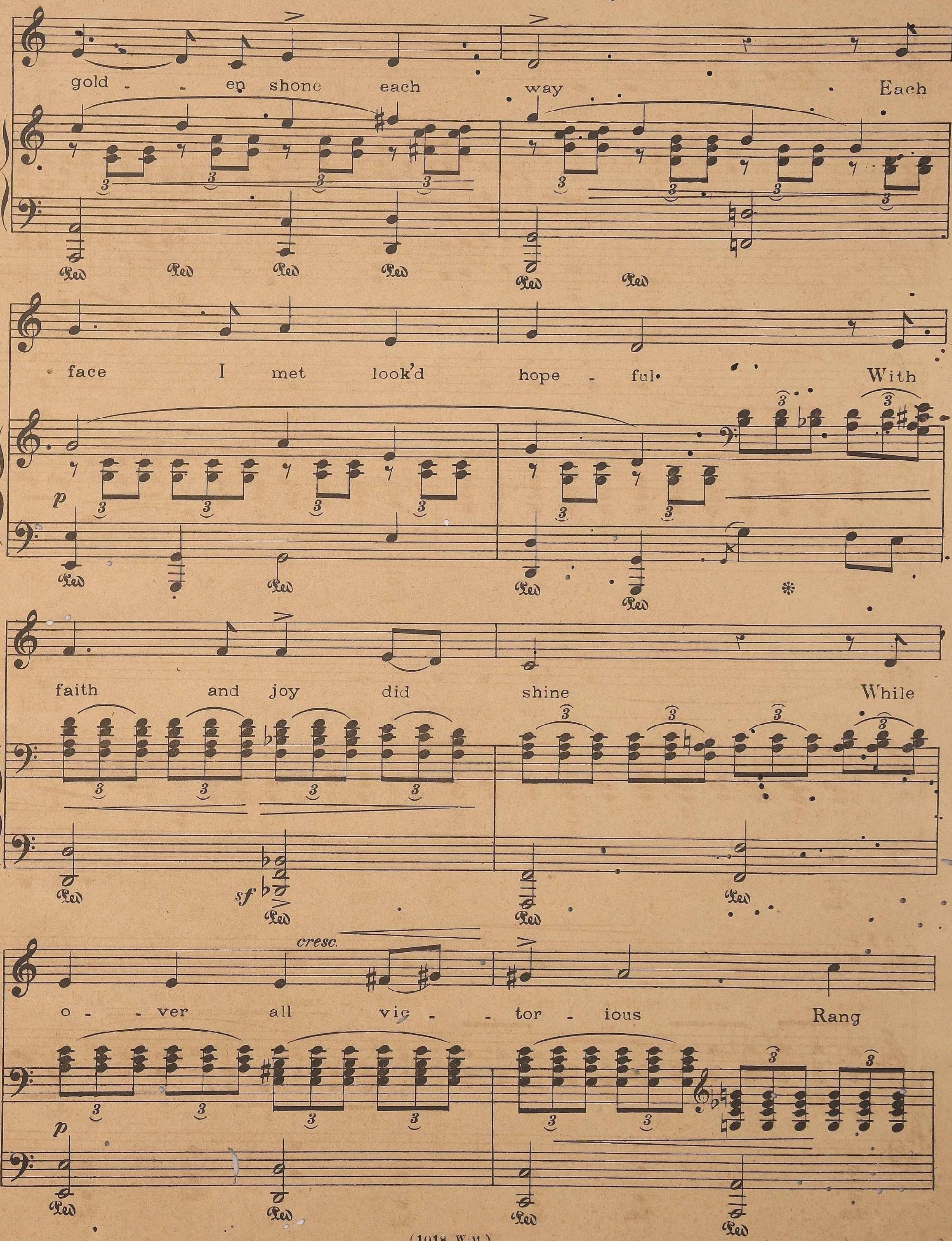
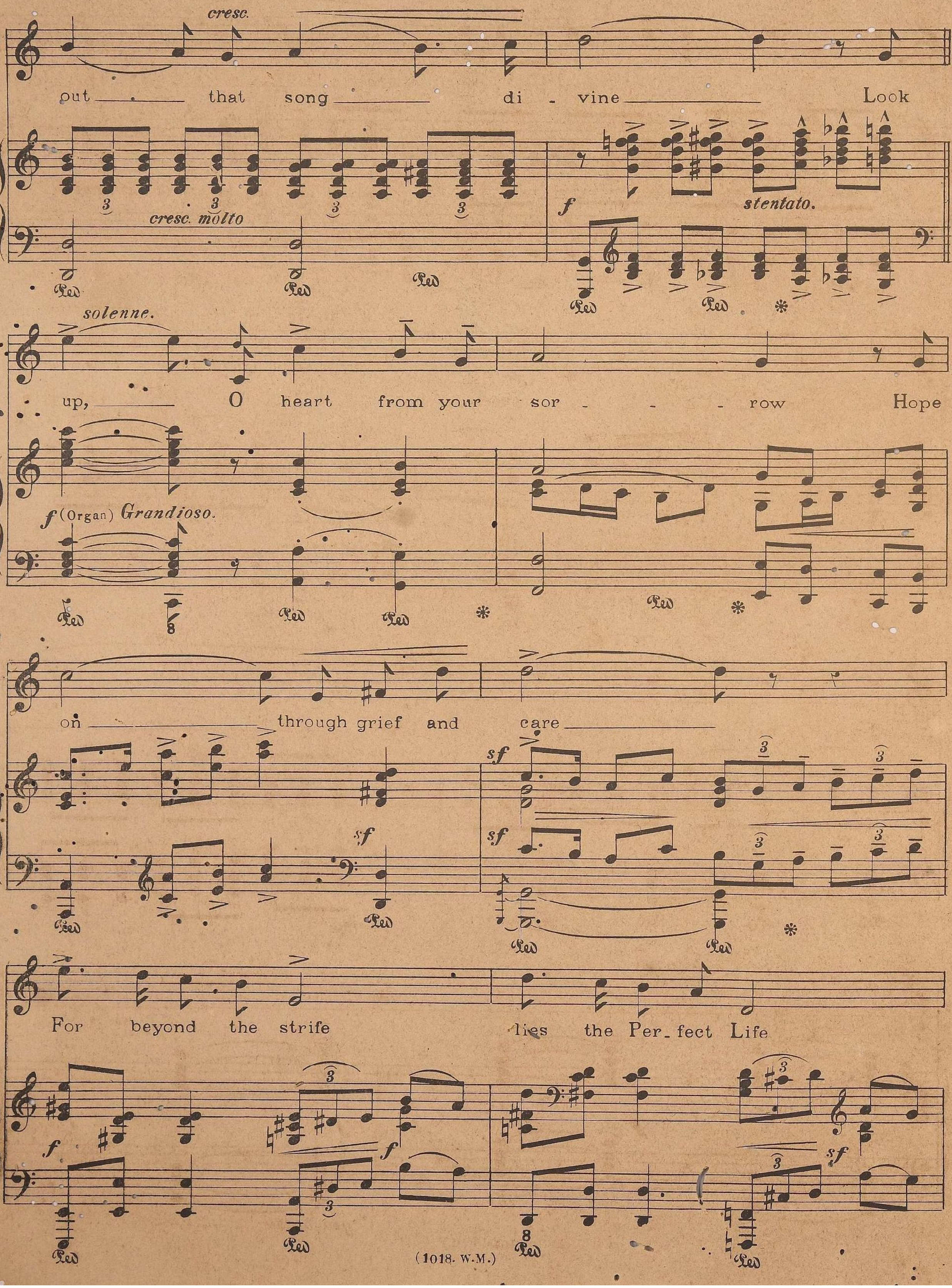


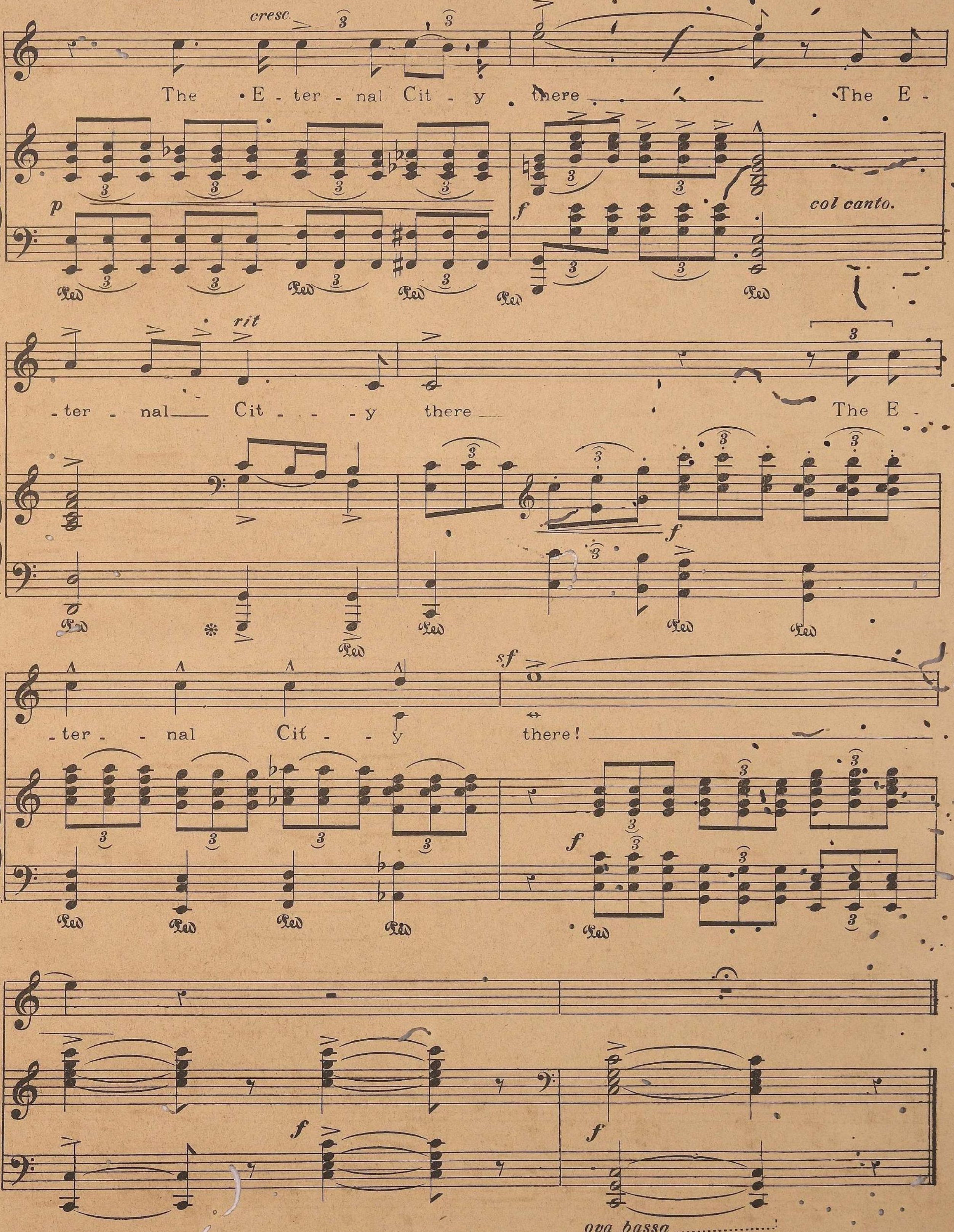
shone no guid - ing light. I
seem'd a lone - ly pil - - grim Who
sought for rest in vain, Till
through the shadows ring - ing, I
p
sf
cresc.


cresc.
heard a heav'n - - ly strain. Look
cresc.
cresc.
f
solenne.
up O heart from your sor - row A - rise from grief and
f Grandioso. (Organ ad lib:)
care For beyond the night lies the Land of light
sf
sf
cresc.
f
The E-ter - nal Cit - y fair. The E -
cresc.
f
col canto.


rall.
-ter - nal Cit - y fair. The
f
rall.
un poco agitato.
might - - - - - y cit - y wak - en'd A -
p
sf
cresc.
rose the glorious day That
f
scat - - ter'd night's dark shad - ows Till
sf
cresc.


gold - - en shone each way Each
face I met look'd hope - ful With
faith and joy did shine While
o - - ver all vic - - tor - ious Rang
p
p
sf
cresc.
p


cresc.
out that song di - vine Look
cresc. molto
f
stentato.
solenne.
up, O heart from your sor - - - row Hope
f (Organ) Grandioso.
on through grief and care
sf
sf
sf
For beyond the strife lies the Per_fect Life
f
f
sf


cresc.
The E - ter - nal Cit - y there The E -
p
f
col canto.
rit
- ter - nal Cit - - - y there The E -
f
- ter - nal Cit - - y there!
sf
f
f
f
8va bassa